UNTITLED ED & LORRAINE WARREN DEMONOLOGIST PROJECT

(aka THE CONJURING)

by

Chad Hayes & Carey Hayes

based on the case files of Ed & Lorraine Warren

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REVISED DRAFT

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OVER BLACK

ED (V.O.)
Okay, when did you first start noticing the activity?

DEBBIE (V.O.)
About a year ago. It started to move around the apartment by itself. I don't mean it got up and walked around, it's just when we'd come home from work it would never be where we left it.

ED (V.O.)
So where'd it come from?

DEBBIE (V.O.)
It was a birthday gift.

SMASH CUT TO:

A LARGE DOLL

-- the size of a four-year-old, clothed in a raggedy dress. Black human-like eyes. Grim smile.

The following interview is on 16mm film.

DEBBIE and CAMILLA (early 20s), sit at a sofa in their modest apartment. They look spent. Next to Camilla is RICK (20s), nervously smoking a cigarette.

CAMILLA
We came home one night from the hospital, and found three spots of blood -- on its chest and on its hand. It freaked us out.

ED
You ever think that maybe someone had a key to your apartment, and was just playing a joke on you?

DEBBIE
That's exactly what we thought. But never once, did we find any sign of an outside intruder.

LORRAINE
When did you come to determine there was a spirit associated with the doll?

(CONTINUED)

CONTINUED:

DEBBIE
Camilla got in touch with a medium. We learned from her that a seven year-old girl had died on the property, and her name was Annabelle Higgins. She was lonely and wanted to be loved, and asked if she could stay with us by -- moving into the doll.

CAMILLA
It seemed harmless -- we're nurses, we help people -- so we said yes.

DEBBIE
But after Annabelle moved in, things got worse. We started hearing lots of weird noises and stuff started moving around. A statue was flung across the room.

CAMILLA
Then something attacked Rick.

Camilla turns to Rick, who has been quiet this whole time, smoking his cigarette. He's reluctant to talk.

RICK
Camilla and I were alone one night. It was late.
(Nervously takes a puff)
We heard a crash coming from Debbie's room and thought that someone was breaking into the apartment. I kept hearing rustling noises, like something was moving all over the room. I opened the door, but nobody was in there. Everything seemed fine -- except the doll was lying on the floor in a corner. As I walked over to the doll, I got this horrible feeling that something was suddenly next to me.

Rick seems too scared to continue.

CAMILLA
I heard him scream in pain, so I ran in and saw him bleeding on the floor. He had been scratched. There were seven marks. Three were vertical and four were horizontal.

CONTINUED: (2)

DEBBIE
We're beyond terrified. We don't know what's going on, or what to do. Can you help us??

We REVEAL ED and LORRAINE WARREN (30s) for the first time. A good-looking couple. Soulful. Yet intensely determined.

ED
Yes, we can. To begin with, there is no Annabelle. There never was.

LORRAINE
The teleportation of the doll, the manifestation of three symbolic drops of blood, are all meaningful. They tell us there was intelligence behind the activity. But ghosts, which are human spirits, simply can't bring on phenomena of this intensity.

ED
Instead, what's happening here is something inhuman. Ordinarily people aren't bothered by inhuman spirits, unless they do something to bring the force into their lives. Your first mistake was to give the doll recognition. Once the spirit had that, it simply brought you fear and it inflicted pain. Your next mistake was calling a medium. The inhuman spirit has to somehow get permission to interfere with your life -- and you gave it.

CAMILLA
What's an inhuman spirit?

ED
An inhuman spirit is something that has never walked the Earth in human form.
(looks them dead in the eyes)
It's something demonic.

Camilla, Debbie and Rick turn visibly pale, shaking.

The 16mm film rolls out.

(CONTINUED)

CONTINUED: (3)

ED (O.S.)
That's good, Drew.

DREW DAVIS (20s), Ed and Lorraine's technical assistant, switches off the projector and brings up the house-lights.

INT. LECTURE HALL - SAME TIME

Ed and Lorraine are in a university lecture hall, standing before a massive room of captivated students.

ED
We got the church to send over a priest to perform a blessing over the place and the occupants. Whatever was in that apartment is no longer with them anymore.

A STUDENT thrusts her hand into the air. Ed nods to her.

STUDENT
So the doll was never possessed?

LORRAINE
No. The spirit simply moved the doll around and gave it the illusion of being alive. Demonic spirits don't possess things, demonic spirits possess people.
(looks the room over)
It wanted to get inside them.

The room falls into a nervous hush. Then --

ANOTHER STUDENT
The study of this is known as demonology. Is it right then, to refer to you as -- Demonologists?

ED
That's one name for us. We've been called many things. Ghost-hunters. Paranormal-researchers. Kooks. Wackos.

The audience chuckles. Ed looks at them and shrugs.

ED
But we prefer to be known simply as... Ed and Lorraine Warren.

CUT TO:

OVER BLACK

SCROLL

The Warrens are the preeminent experts in the fields of the occult and supernatural. Lorraine is a gifted clairvoyant, while Ed is the only non-ordained Demonologist recognized by the catholic church. It is purported that there are only eight Demonologists recognized in the world. This is the true life story of the two most renowned paranormal investigators in the United States.

CUT TO:

CREDIT SEQUENCE

A MONTAGE comprising of film footage, newspaper clippings and headlines of actual Warren cases play out like a lecture slide show.

DISSOLVE TO:

EXT. FARMHOUSE - DAY

SUPERIMPOSE: 1971 -- HARRISVILLE, RHODE ISLAND

A station wagon pulls up to a two-story farmhouse surrounded by woods. A moving van follows behind.

ROGER (V.O.)
Here we are --

Stepping out of the station wagon is ROGER PERRON (30s), and his attractive wife CAROLYN (30s). Pouring out of the back are their five girls: ANDREA (18), NANCY (15), CHRISTINE (13), CINDY (10), and APRIL (8)... and the family dog, SADIE.

ROGER
Do you hear that?

CAROLYN
I don't hear anything.

ROGER
Exactly.

Roger smiles. Everyone is excited, except for Andrea (18); a mixture of raging hormones and adolescence.

CONTINUED:

ANDREA (18)
Oh God. We're in the middle of nowhere.

INT. FARMHOUSE - FRONT PORCH - RIGHT AFTER

Roger opens the front door. Nancy (15) races in.

NANCY (15)
I get first dibs on the rooms.

The others scurry in behind her, protesting. Andrea (18) drags her feet.

ANDREA (18)
Do I get to pick my own room, or do I have no choice in that, too?

Roger's eyes meet Carolyn's -- who seems amused.

CAROLYN
The first cute boy she meets and Jersey's long forgotten, trust me.

She gives Roger a quick kiss as she enters. He playfully slaps her on the butt.

Roger turns to Sadie, who won't enter. Standing rigidly.

ROGER
(confused)
C'mon, girl.

Sadie takes a reserved step backwards. Keeps staring.

ROGER
Fine. You can wait out here.

INT. PERRON HOUSE - FOYER - AFTERNOON

Boxes are everywhere. It's a beehive of activity. Roger navigates two burly MOVERS carrying a sofa.

ROGER
That goes in the living room.

The foyer opens up to a hallway that runs through the middle of the house to a kitchen at the end. A living room to the left, a staircase rises up on the right.

INT. PERRON KITCHEN - CONTINUOUS ACTION

Carolyn stands at the kitchen sink, unpacking a box. She sets a small clock on the windowsill.

Cindy (10) comes in carrying a HANDMADE wind chime that only a mother could love.

CINDY (10)
Can I hang up my wind chime?

CAROLYN
Of course. I think I saw a hook on the back porch.

Cindy (10) exits through a back door.

CAROLYN
Honey, have April come inside, would ya. It's going to be dark soon.

EXT. BACK PORCH - CONTINUOUS ACTION

Cindy (10) comes outside. Spots the hook. Tiptoes to hang her wind chime.

April (8) is down by a lake, standing under a towering tree, blemished with gnarls and cragged branches.

She discovers an ornate, but very WEATHERED MUSIC BOX. She opens the box to reveal a mirror on the inside of the lid, dulled from age. She cranks the handle on the side, producing an odd "tinny" melody and the mirror rotates.

Cindy (10) stops admiring her wind chime and looks over.

CINDY (10)
C'mon April, mom wants us inside.

APRIL (8)
Look what I found, Cindy.

Cindy (10) could care less. Heads back into the house.

April (8) lingers for a moment, looking at herself in the mirror. She thinks she sees someone behind her in the reflection -- turns to look, but nothing's there.

INT. DOWNSTAIRS HALLWAY - NIGHT (LATER)

Roger carries four large, empty pizza boxes out of the kitchen and hears Christine (13) counting down from ten.

(CONTINUED)

CONTINUED:

Cindy (10) and Nancy (15) race out of the living room giggling, and almost plow right into him.

ROGER
Are you guys done with the pizza? I don't want it to go to waste -- it's expensive feeding you girls.

Both girls SHUSH him as they run and hide. Roger has been out-ruled, takes the trash out the front door.

Cindy (10) hides next to a grandfather clock at the base of the stairs. Nancy (15) creeps into a hall closet.

CHRISTINE (13) (O.S.)
Ready or not, here I come!

Christine (13) walks out of the living room wearing a blindfold -- her hands out front for feelers.

CHRISTINE (13)
Okay, clap!

A soft CLAP emanates from each of the girls.

Christine (13) radars in on the sound. Walks right by Cindy (10), who's covering her mouth, stifling a giggle.

Carolyn comes down the stairs carrying an empty box.

CAROLYN
You guys -- someone's going to get hurt, you don't know this house yet.

CHRISTINE (13)
Clap!

Nancy's (15) muffled clap seeps out of the closet. Cindy (10) doesn't clap. A humored Carolyn whispers to her --

CAROLYN
That's cheating.

Christine (13) stumbles to the closet. Feels the doorknob. Opens the door. Nancy (15) stands inside, suppressing her urge to laugh.

CHRISTINE (13)
Clap!

Roger comes back in just as Nancy (15) claps.

CONTINUED: (2)

Christine (13) LUNGES into the closet -- Nancy (15) recoils back, knocking against the rear wall -- CRACK! A wall plank falls into a dark space behind her.

Christine (13) rips her blindfold off. Roger heads over.

ROGER
Alright, what'd you break?

NANCY (15)
Uhh -- sorry, Dad.

He sees the board missing.

ROGER
Can you guys move for a sec.

Light from the hallway stabs through the gap. Roger peeks in -- sees a set of wooden stairs descending.

ROGER
Hey, Nancy, grab me the matches from that box.

Roger points to an unpacked box nearby. Nancy (15) races to it. Roger yanks off the other boards, opening up a doorway. Darkness beyond. Carolyn joins them.

CAROLYN
What's going on?

ROGER
Must be a cellar or something.

Nancy returns with a box of matches. Roger lights a match and sticks it into the darkness. Finds a switch.

CINDY (10)
I want to see.

ROGER
Just stay here.

He reaches in -- flips the light switch. Nothing. He slowly heads down the steps.

CAROLYN
Careful, honey --

Roger brushes thick layers of cobwebs away from his face, descending to the bottom step. Match dies. Strikes another. The darkness is impenetrable. The air is musty and stagnant.

CONTINUED: (3)

CAROLYN (O.S.)
What's down there?

ROGER
Hard to tell. I think I see a workbench. And junk everywhere.

The match burns out. Roger heads back up.

ROGER
I don't want any of you guys to go down there, okay? The place is loaded with spiders.

CHRISTINE (13)
Ewww --

He sets the box of matches on one of the shelves just inside the door. He shuts the door behind him -- looks to Carolyn.

ROGER
I guess we've got some extra square footage. I'll check it out in the morning.

CAROLYN
I wonder why it was boarded up.

INT. UPSTAIRS HALLWAY - LATER

Roger comes up off the stairs. The first room he passes, he looks in through the open door to see --

Andrea (18) is on her bed, painting her toenails crimson red. A LARGE ARMOIRE is wide open. Clothes everywhere.

ROGER
Still mad at Mom and I?

Andrea doesn't answer -- points to her toenails.

ANDREA
What do you think?

ROGER
I prefer fuchsia pink myself.

Andrea (18) cracks a smile, and throws a crunched-up tissue at her dad. Roger ducks, smiling back. They're going to be alright.

CONTINUED:

He crosses to Nancy (15) and Christine's (13) room. Two matching beds. Boxes are strewn everywhere. Nancy (15), in her pajamas, is putting clothes into a dresser.

ROGER
Where's your sister?

A TOILET FLUSHES behind Roger. Across the hall.

NANCY (15)
That answer your question?

Roger continues to April (8) and Cindy's (10) room. The girls are playing with a large doll house.

ROGER
Time for bed, you two.

CINDY (10)
'Kay, daddy.

INT. MASTER BEDROOM - CONTINUOUS ACTION

Roger enters -- finds Carolyn gazing out the window.

ROGER
Man, I'm fried.

Carolyn's looking down at Sadie, who is staring up at them in the window -- BARKING MADLY.

CAROLYN
Something's up with Sadie.

ROGER
Yeah -- I don't know what her problem is. I've tried to get her to come inside.

CAROLYN
We can't just leave her out there. She might run away.

ROGER
Don't worry, I found a chain in the shed. She's not going anywhere.

Roger opens the window --

ROGER
Sadie, be quiet!

CONTINUED:

She stops barking, but paces anxiously. Growling. Carolyn hears a symphony of strange croaking emanating from the surrounding woods.

CAROLYN
What *is* that?

ROGER
Tree frogs. They're 'getting it on'.

CAROLYN
And you know this -- how?

ROGER
I used to catch them as a kid.

CAROLYN
Sounds like some pretty rough sex.

Roger playfully pulls her into an embrace --

ROGER
I think it's going to take some time for this city girl to get used to this country living.

Carolyn turns to him with sincere appreciation.

CAROLYN
Thank you for this. I know it was a lot for us to bite off, but it's going to be great, isn't it --

Roger nods. Lovingly. She hugs him.

CAROLYN
Are you too *fried* to christen our new house?

Roger smiles coyly.

EXT. HOUSE - LATER

Clouds have moved in, swallowing up the moon and stars. The frogs stopped croaking. A stagnant silence hangs.

INT. MASTER BEDROOM - MORNING

Carolyn wakes up. Roger's side is empty. As she swings her legs out of the bed, she notices SOME BRUISES on them and on her arm. She's confused by them.

INT. HOUSE - UPSTAIRS HALLWAY - RIGHT AFTER

Carolyn sidesteps a few boxes. The bathroom door opens and Andrea (18) sticks her head out --

ANDREA (18)
Do you think maybe we could've bought a house that has a toilet that works?

CAROLYN
Tell your dad.

As Carolyn walks away --

ANDREA (18)
And there was this really funky smell in my bedroom last night -- reeked like something died.

CAROLYN
Is it there now?

ANDREA (18)
No.

CAROLYN
Problem solved.

Andrea (18) rolls her eyes, then retreats back into the bathroom. Carolyn passes Nancy (15) and Christine's (13) room -- sees them stirring inside their beds.

CAROLYN
Morning. How'd you sleep?

Christine (13) peeks out from the covers.

CHRISTINE (13)
I'm cold.

CAROLYN
It <u>is</u> a little chilly, isn't it? I'll turn up the heat.

INT. HOUSE - STAIRS - RIGHT AFTER

As Carolyn passes the grandfather clock at the base of the stairs, she notices that it reads: 3:15 AM.

When she continues, she sees the cellar door is opened. She moves over to it. Peers down. A flashlight beam cuts through the dark.

CONTINUED:

CAROLYN
Roger?

ROGER (O.S.)
I'm down here --

INT. CELLAR - CONTINUOUS ACTION

As Carolyn heads down -- a LIGHT KICKS ON. Roger is standing on a chair. He has just screwed in a new light bulb that dangles from a cord above him.

The cellar is a clutter of discarded memories, covered in dust and cobwebs accumulated over decades. There's an old workbench littered with tools. Shelves scattered with vintage toys. Heavy pieces of stacked furniture. A row of small windows run across the top of one wall.

CAROLYN
Wow. This is going to need some serious elbow grease.
(overwhelmed)
What are we gonna do with all this -- stuff??

Roger steps down.

ROGER
We should go through it. There might be some antiques hidden in there worth something.

CAROLYN
(laughs)
Or, just really old crap that the previous owners didn't want.
(beat)
Knock yourself out. I'm gonna go make us some coffee.

As she heads back up, Roger notices A LARGE, DARK STAIN on the cement floor. He stoops down to inspect it, and sees a pair of KNITTING NEEDLES tucked behind the workbench.

INT. KITCHEN - RIGHT AFTER

As Carolyn fills the coffee pot with water, she notices the clock on the windowsill has stopped at 3:15 as well.

APRIL (8) (O.S.)
Mommy, where's Sadie?

CONTINUED:

Carolyn turns to see April (8) standing behind her.

CAROLYN
She's out front. Why don't you see if she'll come in. She's got to be hungry.

April (8) tears out of the kitchen, dodging Roger.

ROGER
Whoa, slow down there, kiddo.
(off Carolyn's look)
What is it?

CAROLYN
The clock -- it stopped at 3:15. So did the one in the hall.

ROGER
That's weird, maybe they just got knocked around in the move.

CAROLYN
Speaking of *knocked around* -- what'd you do to me last night? Look --

She rolls up her sleeves, revealing the bruises.

ROGER
Ouch. I didn't do that, did I? It must be from all the moving.

EXT. PERRON HOUSE - FRONT PORCH - SAME TIME

April (8) comes out of the front door -- sees an iron post pounded into the ground with a chain snaking off it.

APRIL (8)
Sadie --

April (8) freezes. Sadie lies motionless on the ground, THE CHAIN WRAPPED AROUND HER NECK. Her tongue protrudes out of her mouth. Her eyes are dull.

April (8) SCREAMS HER LUNGS OUT. Roger and Carolyn come barreling out -- shocked, upon discovering their dog -- dead. Carolyn's horrified. Roger's heart breaks.

ED (V.O.)
We keep everything locked in here.

DISSOLVE TO:

INT. WARREN HOUSE - ARTIFACT ROOM - DAY

Key jiggles in a lock. The door opens to reveal Ed with a REPORTER, entering the room. Narrow rows of shelves and bookcases packed with all kinds of creepy artifacts. The Reporter takes it all in. Awestruck.

REPORTER
Wow. This is crazy.

He takes out a Dictaphone. Clicks it to record.

ED
We get them from all around the world. Everything you see in here is either -- haunted, cursed or has been used in some kind of ritualistic practice. Nothing's a toy. Not even that -- toy monkey.

Ed points to a toy monkey holding two clashing cymbals.

REPORTER
Isn't it scary -- or doesn't it worry you -- to have all these items right in your home?

ED
We have a priest that swings by once a month to bless this room. The way I see it, is -- it's better for these things to be in here, than out there. Kind of like getting guns off the street.

REPORTER
And the Annabelle doll is here?

ED
Yeah. She's over here.

Ed leads them to a glass display case. Inside is the Annabelle doll. The Reporter is fascinated.

REPORTER
You said she's not possessed...?

ED
She's used as a conduit. To a very powerful demonic -- which has latched itself onto her.

CONTINUED:

REPORTER
When you guys investigate these hauntings, how do you stop them from latching onto you?

ED
We don't get personal with the people we help. When you do, that's when you become vulnerable.

Ed hears a sound. Snaps to see JUDY (8), his and Lorraine's daughter, spying from behind opened shelves.

ED
Honey, you know better --
(to Reporter)
Excuse me.

Ed goes up to Judy and ushers her out into the hallway, where Lorraine meets them. She pulls Judy in to her.

LORRAINE
Sweetie, you know you can't go in this room, no matter what.

Judy is quiet, but slowly nods.

ED
Promise?

JUDY
Yes, Daddy.

Ed ruffles her hair.

LORRAINE
How's it going in there?

ED
I think he may write our first positive article.

LORRAINE
Ooh, a non-skeptic. That's a pleasant change.

Ed smiles, and heads back to the Reporter.

DISSOLVES TO:

EXT. PERRON HOUSE - YARD - NIGHT

SUPERIMPOSE: TWO MONTHS LATER

CONTINUED:

A wooden cross protrudes out of the ground, under a tree. Sadie's collar hangs off it. The house sits in the b.g.

INT. PERRON HOUSE - STAIRS - NIGHT

Christine (13) and Nancy (15) come racing up the stairs. Nancy (15), who's trailing, playfully tugs on Christine's (13) leg, nearly causing her to trip.

CHRISTINE (13)
Ahhh -- you idiot!

Christine (13) steadies herself as Nancy blows by Carolyn, who's coming down the stairs --

NANCY (15)
I win!!

CHRISTINE (13)
Mom --

CAROLYN
Don't *'Mom'* me. You two shouldn't be playing on the stairs anyway -- it's bedtime.
(to herself)
I can't wait for school to start.

Coming off the bottom step, Carolyn is hit by the frigid cold of the house. She turns up the thermostat.

INT. LIVING ROOM - RIGHT AFTER

The house finally looks presentable. No more boxes.

CAROLYN
Hey, I think we should invest in some insulation, this place doesn't hold any heat.

ROGER
Good idea -- another bill.

Roger sits at a desk, going over bills, nonchalantly rubbing his shoulder. A glass of scotch is before him. News plays on the TV: "Charles Manson Found Guilty."

CAROLYN
Scotch and bills -- nice combo.

ROGER
How's April?

CONTINUED:

CAROLYN
I tucked her in. Poor thing's still shaken by Sadie's death.

ROGER
(feeling bummed)
It's my fault. I shouldn't have --

CAROLYN
-- No, it's not. It was an accident, okay? I know how much you loved that dog. We all did.

Carolyn puts her arms around him. Kisses his head.

CAROLYN
I'm off to bed. Don't be too long.

ROGER
Okay. I'll be up in a bit.

INT. HOUSE - BASE OF STAIRS - LATER

Tight on the grandfather clock. 3:14 AM -- the moment the second hand hits the 12, THE CLOCK STOPS AT 3:15 AM.

INT. CHRISTINE AND NANCY'S ROOM - NIGHT

Moonlight piercing in through the window, streams across Christine's (13) face, who's sound asleep. HER BODY SUDDENLY MOVES LIKE HER FOOT WAS TUGGED -- waking her up.

CHRISTINE (13)
(pissed)
Not funny, Nancy --

Nancy (15) is in her bed. Half asleep.

NANCY (15)
What? --

CHRISTINE (13)
Grabbing my foot.

Nancy (15) rolls over, putting her back to her sister.

NANCY (15)
Shut up -- I didn't do anything.

CHRISTINE (13)
Yeah, right. And stop farting, it really stinks.

INT. HOUSE - LIVING ROOM - SAME TIME

Roger's passed out at the desk. The glass of scotch is empty. The TV rains static. Nothing seems out of the ordinary -- until --

The CREAKING SOUND OF A DOOR opening somewhere in the house. It wasn't very loud, but loud enough to stir Roger awake -- the alcohol stinging slightly.

Under the noise of the TV static, Roger hears a soft banging. He clicks off the TV -- searches for the sound.

INT. DOWNSTAIRS HALLWAY - CONTINUOUS ACTION

Roger enters the hallway. Reacts to a putrid smell.

He sees THE KITCHEN DOOR BEGINNING TO SHUT ON ITS OWN AND THEN BANGING AGAINST THE DOORJAMB THREE TIMES. Very deliberate. Roger's mind races -- what the hell?

The banging stops the moment Roger starts walking to it. The house falls into an awful silence. The stench grows.

He opens the kitchen door. Looks inside. A soft breeze caresses the curtains through the opened window. His mind settles -- that must have been it. Then he hears --

Thump... thump... thump...

More banging. Except it's muffled and coming from upstairs this time.

He paces swiftly up the hall -- makes the turn onto the staircase and is startled to find --

INT. HOUSE - STAIRS - CONTINUOUS ACTION

Andrea (18) standing midway. Half asleep.

ANDREA (18)
Dad...

ROGER
Andrea? What are you doing out of bed -- what's that sound?

ANDREA (18)
It's Cindy. She's in my room. *She's sleepwalking again.*

INT. ANDREA'S ROOM - CONTINUOUS ACTION

Roger hurries up to the room. Hallway light spills in as he stands in the doorway --

Thump... thump... thump...

He scans the dark room and finds the source of the thumping:

Cindy (10) is facing a wall -- her body is stiff as a board, rocking back and forth, thumping her head against the wall repeatedly. Her eyes are closed, still asleep.

Thump... thump... thump...

Andrea (18) steps up behind Roger, nervously.

ANDREA (18)
I've never seen her *do this* before.

Roger seems disconcerted.

ANDREA (18)
I remembered you saying not to wake her if she's like this --

ROGER
That's right, we just get her back to bed.

Roger walks up to Cindy (10). She looks like she's in a trance. He puts his palm between her forehead and the wall to pad her head. He then gently leads her away from the wall -- and out of Andrea's room --

ROGER
(to Andrea)
Okay, honey, g'night.

Andrea (18) watches her father take her sister back to her room. She seems unnerved. Slowly shuts her door.

INT. MASTER BEDROOM - BATHROOM - MORNING

Roger brushes his teeth as Carolyn showers.

CAROLYN
She's sleepwalking again?! She hasn't done that in awhile.

CONTINUED:

ROGER
Yeah. She ended up in Andrea's room. Kinda spooked her out.

CAROLYN
Can you hand me a towel --

He pulls one off a rack. Hands it to her.

ROGER
By the way, I got a call from Glen -- because of this damn gas crunch, there's a chance they're going to start laying some people off and cutting back on hours.

CAROLYN
That's not good. What are we going to do?

ROGER
I don't know, I guess we've got to wait and see what happens.

As Carolyn steps out, towel wrapped, Roger sees MORE BRUISES -- ON HER BACK.

ROGER
You've got more bruises.

A concerned Carolyn turns her back to the mirror -- loosens the towel, revealing a couple more.

CAROLYN
What's going on...?

ROGER
Do they hurt?

He gently touches on one.

CAROLYN
A little.

ROGER
I think you should go to the doctor.

CAROLYN
Yeah... okay.

She looks baffled. He kisses her.

ROGER
I'll see you Friday.

CONTINUED: (2)

CAROLYN
Drive safe.

EXT. HOUSE - RIGHT AFTER

Roger steps out of the house. His Rig is parked next to a small work shed in the back. Nearby is an older Chevy pickup truck with no tires, up on blocks.

A loud THUD smacks against the side of the house.

Roger turns to see a large bird thrashing about on the ground, in its death throes. Neck broken. Nearby, is another dead bird. Roger stares -- perplexed.

EXT. PERRON HOUSE - FRONT PORCH - LATER

Carolyn waves goodbye to the girls, except for April, who's not with them. A school bus waits.

GIRLS
Bye, Mom! Love you!

CAROLYN
Love you, too! Have a great day!

INT. APRIL (8) AND CINDY'S (10) ROOM - LATER

As Carolyn walks up into the hallway, she hears the music box playing in April's (8) room.

APRIL (8) (O.S.)
I miss Sadie. She was my best friend. You're my friend, right?

Carolyn enters and finds April (8) with the music box.

CAROLYN
April, who are you talking to?

APRIL (8)
Rory.

CAROLYN
Who's Rory?

APRIL (8)
My new friend.

CAROLYN
(playing along)
Really?

CONTINUED:

APRIL (8)
You wanna see him?

CAROLYN
Umm, sure. How?

She offers the music box to her mom. Carolyn takes it.

APRIL (8)
When the music stops, you see him in the mirror, standing behind you.

Carolyn doesn't know what to make of this -- cranks the handle. The music plays and the mirror begins to rotate. She gazes into it. After awhile, the spinning mirror becomes hypnotic. There's a strange movement behind her. The music and rotating-mirror wind down to a stop. The movement is just a lulling curtain. She smiles.

CAROLYN
(teasing)
I don't think Rory wants me to see him.

APRIL (8)
Hmm... Oh well... Hey, can we play hide-n-clap?!

CAROLYN
I don't know, sweetie --

APRIL (8)
Pleeease... no one *ever* lets me play.

CAROLYN
(caving)
Sure.

INT. MASTER BEDROOM - LATER

Carolyn lets April (8) tie a scarf around her eyes.

APRIL (8)
No peeking, okay?

Carolyn nods.

APRIL (8)
Remember, you get to ask me for three claps!

CONTINUED:

April (8) spins her around, while giggling away with joy. Carolyn can't help but smile.

CAROLYN
One... two... three... Wow, I'm woozy --

April (8) skips out of the room. Carolyn continues --

CAROLYN
Eight, nine, ten. Here I come.

She takes a step forward -- knocking her knee against a chair. Curses under her breath.

CAROLYN
Okay, clap.

We hear a DISTANT CLAP. Carolyn shuffles into the hallway, feeling her way along.

CAROLYN
Second clap.

Another CLAP. It sounds like it came from Andrea's room.

CAROLYN
Ah-huh! I think I know where you are.

Carolyn pushes on, passing Nancy (15) and Christine's (13) bedroom --

INT. ANDREA'S (18) ROOM - CONTINUOUS ACTION

Carolyn enters. The drapes are drawn. It's dark. She fumbles about the room, hitting the corner of the bed.

She listens to her surroundings. SLOWLY -- the double armoire-doors creak open. Like someone inside is gently pushing them. Carolyn spins to it.

CAROLYN
Oooh, I know where you're hiding.
(smiling)
Okay, give me the last clap.

A long beat. Then SLOWLY -- A PAIR OF ADULT HANDS POKE OUT OF THE DARKNESS OF THE ARMOIRE, AND MILDLY CLAP.

Carolyn paces toward the cupboard.

CAROLYN
I gotcha now.

CONTINUED:

Carolyn gets closer to the opened armoire. Her hands reaching out. THERE'S A FIGURE DRESSED IN WHITE, STANDING INSIDE THE DARKNESS. Carolyn's hands pass through the open doors, groping towards the figure.

CAROLYN
I can hear you breathing.

A GIGGLE COMES FROM BEHIND CAROLYN.

Carolyn's face drops. It came from outside the bedroom. And it sounded like April (8).

All of a sudden the breathing emanating from inside the armoire, right in front of her face, frightens her.

CAROLYN RIPS THE SCARF OFF TO SEE --

An armoire filled with Andrea's jackets hanging on a rack, but nothing else. Carolyn wrenches the clothing aside, looking for something. NOTHING. No one.

April (8) dashes into the room, laughing.

APRIL (8)
Haha, you took your blindfold off, I win!! You weren't even warm, Mom. I was behind the curtain in Christine and Nancy's room!

Carolyn's nerves are rattled.

DISSOLVE TO:

INT. WARREN HOUSE - STUDY - DAY

Lorraine is sitting in a rocking chair with Judy on her lap, braiding Judy's hair. There's a large desk and volumes of research material everywhere. Ed enters. Looks at them adoringly --

JUDY
And I drew something special for you and Daddy -- it's on the wall in Mrs. Teranova's class.

LORRAINE
I can't wait to see it.

Lorraine finishes braiding Judy's hair.

LORRAINE
All done.

(CONTINUED)

CONTINUED:

ED
You look very pretty.

Judy smiles as she slides off Lorraine's lap.

ED
That was Father Jordon. There's a house in Vermont he'd like us to check out.

Ed sees Judy's body deflate.

JUDY
You're leaving again?

OFF Judy's heartbreak and Lorraine's guilty-look, we --

DISSOLVE TO:

INT. VICTORIAN HOUSE - ATTIC - NIGHT

Ed's flashlight drifts across an old, Victorian attic.

ED
You're not getting anything, are you?

Nearby, Lorraine sniffs the musty air -- shakes her head.

LORRAINE
Not a thing.

ED
Funny how all attics smell the same.

INT. ATTIC - RIGHT AFTER

A nervous couple, DAVID AND LEAH, stand before Lorraine.

LORRAINE
I just want you to listen for a second.

A MOANING NOISE that sounds LIKE SOMEONE'S IN AGONY, emanates through the room. Leah grabs onto David.

LEAH
Ohmygod, that's it.

LORRAINE
Do it again, Ed --

(CONTINUED)

CONTINUED:

David and Leah turn to Ed, as he steps on TWO water-stained WOODEN FLOORBOARDS that run near an old heating radiator -- repeating the same sound.

ED
Right now, it's my weight, but add the moisture coming in through this broken window at night -- the boards are going to expand and rub against each other. You've heard it in different parts of the house because of the radiator.

DAVID
So this place *isn't* haunted?

LORRAINE
No. It rarely is. There's nearly always some kind of logical explanation.

DISSOLVE TO:

EXT. WARREN HOUSE - DAY

Ed and Lorraine's car pulls into the driveway. They step out. Lorraine's mother, GEORGIANA MORAN (60s), is tending to a teary Judy by the step of the front door.

LORRAINE
Hi, Mom -- what happened?

GEORGIANA
She was chasing a butterfly and tripped.

Lorraine bends down to comfort Judy, wiping her tears away. Her knee's skinned.

LORRAINE
Aww, are you okay, honey?

Judy nods and folds into Georgiana's arms instead of Lorraine's. Lorraine looks stung.

GEORGIANA
It's just a scratch -- she'll be fine. C'mon honey, let's go get that cleaned up.

She smiles to them as she ushers Judy into the house.

Off Lorraine's look --

INT. MASTER BEDROOM - NIGHT

Ed's standing opposite of Lorraine, who's sitting on the edge of the bed.

LORRAINE
Almost all of these cases turn out to be nothing. It's *time* we could be spending with Judy.

ED
I wouldn't let it get to you.

She wrestles with her emotions --

LORRAINE
I'm not sure I want to do this anymore, Ed.

ED
Then let's take a break.

LORRAINE
It's more than that -- there's always going to be another case, another lecture... when's it end?

Ed takes a seat next to her on the bed.

ED
(sympathetic)
If you want to stop, then we stop.

She looks at him with appreciative eyes.

LORRAINE
Seriously?

ED
Yeah -- I get it.
(beat)
We have one more lecture. Maybe it's time to write that book we've been talking about.

LORRAINE
... I'm sorry.

ED
Don't be.

DISSOLVE TO:

INT. PERRON HOUSE - BATHROOM - NIGHT

SUPERIMPOSE: ONE MONTH LATER

Carolyn is using the mirror to check out MORE BRUISES. She opens the medicine-cabinet, and reaches for a pill bottle: "TAKE TWO A DAY FOR IRON DEFICIENCY."

INT. PERRON HOUSE - KITCHEN - NIGHT

Carolyn enters, pulling on a sweater. Checks the thermostat.

CAROLYN
I swear, there's got to be something wrong with the furnace. I have it set on 79.

Sees Roger on the phone. Unshaven. Tired. Strained. He's rubbing his shoulder again.

ROGER
Glen, I'm just looking for anything, man -- I need to get some routes or I'm going to lose the insurance on the rig.
(listens, frustrated)
But that's half my rate --
(listens, giving in)
Yeah, alright, alright, I'll take it.

Roger hangs up the phone. Deflated.

CAROLYN
(sympathetic)
What's the route?

ROGER
Florida. Two week turn-arounds. I start tomorrow.

She comes up and rubs his shoulders.

CAROLYN
We'll get through this, okay. Let's go to bed.

Carolyn leads Roger out.

INT. NANCY (15) AND CHRISTINE'S (13) ROOM - LATER

Christine (13) is sound asleep in her bed. WE CLOSE IN ON her exposed legs, sticking out from under the blanket. WE MOVE UP HER BODY TO A CLOSEUP of her face.

Her body is lightly tugged. It stirs her half awake. Eyes still shut.

CHRISTINE (13)
Stop it, Nancy -- it's not funny. I'm trying to sleep. Stop grabbing my feet --

She pulls her legs in, curling into a fetal position. Settles back into her sleep, when --

SUDDENLY -- HER LEGS ARE YANKED, AND HER ENTIRE BODY IS PULLED TOWARDS THE FOOT OF THE BED.

She kicks her legs free and scrambles backward, startled. Her eyes dart across the room to find Nancy (15) fast asleep. There's no way she did it.

Fear and confusion seep into Christine (13). She looks back at the foot of her bed -- arches forward, seeing nothing but the wooden floor.

Is there something under her bed? A chill creeps up her spine, as she nervously -- very slowly -- bends over the edge to peer underneath the bed.

HER UPSIDE-DOWN POV shows nothing under the bed. The CAMERA RISES WITH HER as she snaps back up, confused.

She scans the murky room, wondering if she had dreamt it. Then her gaze falls into the darkness behind the partially opened bedroom door. At first, her head cocks with puzzlement -- THEN HER EYES WIDEN IN TERROR --

Nancy (15) stirs awake to an undecipherable whispering and heavy breathing. The sounds grow louder. She wipes her sleepy eyes -- sees Christine (13) sitting up in bed.

NANCY (15)
What are you doing?

Nancy (15) realizes the heavy breathing is coming from her sister. Something is very wrong. Christine (13) is frozen in fear.

NANCY (15)
Christine? Are you alright?

CONTINUED:

Christine (13) doesn't turn to Nancy, but keeps her stare ahead, whispering her words --

CHRISTINE (13)
Do you see it?

NANCY (15)
See what?

Christine (13) points to the darkness behind the door, with a trembling hand.

CHRISTINE (13)
There's someone behind the door.

NANCY (15)
What --

CHRISTINE (13)
There's somebody standing right over there.

NANCY (15)
(looking)
I don't see anyone --

CHRISTINE (13)
It's looking right at us.

Nancy (15) climbs out off bed to investigate.

CHRISTINE (13)
Nancy, don't!

Nancy (15) creeps forward to the door and nudges it shut.

NANCY (15)
There's no one here, see --

A foul stench grips her. She turns back to her sister, putting her back to the darkness behind her.

NANCY (15)
-- Eww, that smell again!

CHRISTINE (13) GASPS. Her hand flies to her mouth.

CHRISTINE (13)
Oh my God -- IT'S STANDING RIGHT BEHIND YOU --

Nancy (15) feels something -- like someone is breathing down her neck. Her hair teases slightly. GOOSEBUMPS ON HER NECK PRICKLE UPRIGHT. She turns around, slowly...

INT. MASTER BEDROOM - SAME TIME

Carolyn and Roger are RATTLED from a dead sleep by Christine's BLOODCURDLING SCREAM --

INT. CHRISTINE (13) AND NANCY'S (15) ROOM - LATER

Roger is first to the doorway, flicks on the light switch. Looks in to see Christine (13) sitting in bed, screaming. Carolyn rushes in to calm her down.

CAROLYN
Christine! Christine!

Nancy is standing next to the door, confused, unraveled.

ROGER
What happened? What's going on here??

CHRISTINE (13)
There's someone in our room!!!

Christine points behind the door, with a shaking hand.

CHRISTINE (13)
I saw someone standing over there!!!

Roger checks behind the door -- then inside the closet -- then behind the drapes -- then under the beds --

ROGER
There's nothing here, honey.
(to Nancy)
Did you see something?

Nancy doesn't know how to answer.

NANCY (15)
Uhh, no -- but --

Christine trembles uncontrollably in Carolyn's arms. She begins to cry as she rambles and rants:

CHRISTINE (13)
I swear, Dad -- there was someone else in here -- I was sleeping when I felt someone pulling at my feet -- I thought it was Nancy, but then I saw it, and I couldn't move -- it was waving at me to come to it --

CONTINUED:

ROGER
Honey, I'm sure it was just a bad dream.

Christine steadies herself long enough to look her father in the eyes.

CHRISTINE (13)
Dad, it talked to me --

Roger and Carolyn see the fear in their daughter's eyes.

CHRISTINE (13)
It said it *wants my family dead.*

Roger and Carolyn gaze at each other with dread. Roger takes Christine into his arms, holding her tightly. Christine buries her face into him, crying hysterically.

The other girls are gathered by the door, looking somber.

INT. KITCHEN - MORNING

Roger and Carolyn are having coffee at the table.

ROGER
We knew it was going to be an adjustment.

CAROLYN
I know that, but something isn't right.

ROGER
Maybe I shouldn't do the Florida gig. Stick around.

CAROLYN
You have to -- we need the money.

Carolyn touches his hand. Forces a smile.

CAROLYN
We'll be fine.

DISSOLVE TO:

EXT. PERRON HOUSE - NIGHT

SUPERIMPOSE: TWO WEEKS LATER

A cold mist hangs around the house and lake.

INT. UPSTAIRS HALLWAY - NIGHT

A phone cord runs across the floor from Andrea's (18) room into the closed bathroom door.

ANDREA (18) (O.S)
... School's okay, but there's no cute guys... and there's so many friggin' bugs here...

Carolyn, carrying a basket of laundry, stops by it -- sighs -- opens the door. Andrea (18) stands in front of a mirror, phone to ear, comparing two different colors of eye shadow, closing one eye at a time.

CAROLYN
Bed. Five minutes.

She closes the door.

INT. HOUSE - VARIOUS ROOMS - LATER

In the still of the night, the lilting and haunting melody of Santo and Johnny's "Sleepwalk" echo softly through the quiet house.

We FLOAT THROUGH the darkened living areas -- UP the stairs -- ACROSS the hallway to the master bedroom, where through a crack in the opened door, we find the source of the music --

INT. MASTER BEDROOM - SAME TIME

Carolyn is folding the laundry on her bed, while listening to the music playing from an AM radio nearby.

Another sound cuts through -- barely audible -- but it sounded like a distant child giggling.

Carolyn looks out the door. Waits for it. Nothing.

She turns the radio down. She listens for a few beats and sure enough -- ANOTHER BURST OF GIGGLING comes from somewhere in the house.

Puzzled, she throws on a thick robe and steps out --

INT. HALLWAY - CONTINUOUS ACTION

Carolyn checks her daughters' rooms, one by one -- they're all sound asleep. Then ---

CONTINUED:

MORE GIGGLING -- this time, it's accompanied by the SOUND OF HANDS CLAPPING (like the hide-n-seek game) -- coming from downstairs.

Carolyn's breath gets caught in her throat. She moves to the bannister and peers down. Can't see anything.

Carolyn cautiously paces down the stairs. With each nervous step, the stairs creak shrilly under her weight.

INT. DOWNSTAIRS HALLWAY - CONTINUOUS ACTION

At the bottom of the stairs, SHE HEARS THE HANDS CLAPPING AGAIN. She whips to it -- sees the cellar door is wide open. Her heart skips. Turns on the light in the hall.

A LOUD, HEAVY NOISE THUNDERS OUT OF THE CELLAR. Carolyn jumps out of her skin.

CAROLYN
Who's down there?!

Carolyn moves to the top of the cellar stairs, arming herself with a nearby broomstick. She flips the light on. Listening intensely. Not a sound.

CAROLYN
Fine -- I'm locking you in.

SUDDENLY -- THE CELLAR DOOR WHIPS CLOSED RIGHT INTO HER -- KNOCKING Carolyn backwards, sending her tumbling down the stairs to the cellar floor.

INT. ANDREA'S (18) ROOM - SAME TIME

Andrea (18), asleep in bed -- dead to the world.

The sound of a door creaking open. Dim light spilling in. Floorboards strain as someone walks into the room.

Andrea shifts in bed, still asleep, unaware of the visitor --

Thump... thump... thump...

The thumping sound slowly stirs Andrea awake. With sleepy eyes, she clicks on a side lamp -- squints and sees --

A figure is standing before the big armoire, thumping its head against the doors. IT'S CINDY (10) doing the same thing she did previously.

CONTINUED:

ANDREA (18)
Cindy?

She doesn't answer, but continues to methodically thump her head against the armoire doors. Andrea is spooked.

Andrea (18) crawls out of bed and cautiously approaches Cindy (10). Remembering what Roger did, she places her hand on Cindy's (10) forehead and slowly guides her away.

ANDREA (18)
Come on -- you can sleep with me.

Andrea (18) gently lies her sister down on her bed.

INT. CELLAR - SAME TIME

Carolyn painfully sits up, grabbing her aching body. Her eyes nervously scan the cellar. Stagnant. Quiet. She notices that a heavy piece of furniture has moved from where it was.

She can't get out of there fast enough. As she scrambles back up the stairs -- THE LIGHT BULB EXPLODES, PLUNGING THE CELLAR INTO DARKNESS!

She wrestles with the door. It won't open. Only a sliver of light slides in from underneath it.

CAROLYN
Someone open the door!

WE HEAR HER HANDS FUMBLING ALONG THE SHELVES. Then, THE STRIKE OF A MATCH and we see Carolyn's terrorized face.

She tries the door again, but it won't budge. She puts her shoulder into it -- no good. The match burns her finger. She drops it and the dark swallows her again.

She strikes another match. THE STAIR CREAKS AND A GIGGLE SLITHERS OUT FROM BEHIND. She slowly turns, but whatever's there, is just outside her light's reach. She extends her arm out with the match, then --

From the darkness -- A PAIR OF HANDS EMERGE AND CLAP -- EXTINGUISHING HER MATCH! CAROLYN SCREAMS AND POUNDS ON THE DOOR --

CAROLYN
ANDREA!!! HELP ME!!!

On the other side of the door, none of Carolyn's desperation can be heard, there's only silence.

INT. ANDREA'S (18) ROOM - SAME TIME

Andrea's (18) back is to the armoire as she pulls the covers up around Cindy (10), then --

Thump... thump... thump...

Andrea whips around to see the doors of the armoire are thumping on their own. Something is emulating Cindy's (10) action, but from *within* the armoire. Andrea chokes with fright. The thumping stops.

She is visibly shaking. Her heart racing, as she approaches the armoire. Her hands reach out for the handles -- grasp them, and swing the doors open --

Inside, her coats and jackets dangling on coat hangers, rattle. There's nothing else inside the armoire.

SUDDENLY -- A LOUD GASP BELLOWS FROM BEHIND Andrea (18). She turns and sees that it came from Cindy (10), who's awake now. Her eyes are wide with terror, staring at something above Andrea's (18) head --

Andrea (18) spins around -- sees A FIGURE IN A DIRTY, WHITE NIGHTGOWN PERCHED ON TOP OF THE ARMOIRE LIKE A GARGOYLE -- partially hidden in the shadows.

THE FIGURE LEAPS OFF THE ARMOIRE -- AT ANDREA!

Andrea flinches, tumbling backwards and screaming her lungs out, knocking things over --

INT. CELLAR - TOP OF STAIRS - SAME TIME

In the dark, Carolyn hears THE PIERCING SCREAM --

CAROLYN
NOOOO!!

Suddenly the DOOR WHIPS OPEN and she spills out right into Roger, who has opened it. The girl's SCREAMING continues upstairs, sending them both scrambling up!

INT. UPSTAIRS HALLWAY/ANDREA'S (18) ROOM - RIGHT AFTER

Roger and Carolyn come racing off the stairs to see April (8), Nancy (15) and Christine (13) peeking out of their rooms, terrified by the scream.

Cindy (10) bolts out, colliding into her parents.

CONTINUED:

ROGER
What's going on here? What's happening?

He sees Andrea (18) on the bedroom floor, petrified beyond her wits. They try to calm her down.

DISSOLVE TO:

OVER BLACK

ED (V.O.)
Fear is defined as a feeling of agitation and anxiety caused by the presence or imminence of danger. Whether it's a ghost, a spirit or an entity -- they all feed on it.

SUPERIMPOSE: UNIVERSITY OF MASSACHUSETTS AMHERST

FADE IN:

INT. LECTURE HALL - DAY

16mm film plays on a large screen: of a despondent-looking man (late 20's) -- rail thin, black eyes, pasty skin -- sitting in a chair. A Catholic priest is next to him, reciting Latin from a Bible.

ED
Take Maurice here. He was a French-Canadian farmer with nothing more than a third grade education -- yet after being possessed, spoke some of the best Latin I had ever heard. Sometimes backwards. He had been molested by his father, who exposed him to bestiality.
(beat)
A demonic spirit found its home in this man because he was conflicted, and forced into this -- he never had a choice. He thought he was saving his wife by shooting her -- like his father did to his mother.

LORRAINE
If you look at his eyes, you can see them tearing blood onto his shirt.

(CONTINUED)

CONTINUED:

Maurice's white T-shirt blots with drips of blood. He suddenly SCREAMS OUT IN PAIN -- writhing.

LORRAINE
And upside-down crosses started appearing on his body.

We see Ed lifts Maurice's shirt, exposing -- TWO UPSIDE-DOWN CROSSES pushing OUT at his skin from the inside. The audience can't believe what they're seeing.

ED
There are three stages to possession. The first is called infestation; the whispering, footsteps, feeling of another presence, which grows into the second stage, oppression, where the victim is specifically targeted by an external force, usually it's someone who's the most psychologically vulnerable -- which leads to the third and final stage of being possessed.
(beat)
Okay, Drew.

As the house lights kick back on, we see Drew in the back turning off the projector. The place is packed with over three hundred captivated college students. Hands immediately go up. Ed points to one --

STUDENT
You mentioned he was possessed by an inhuman spirit? Aren't all spirits the same?

ED
No, God's a Holy spirit. The inhuman spirit is considered to be possessed of a negative, diabolical intelligence fixed in a perpetual rage against both man *and* God.

We PUSH THROUGH the crowd to find a soul-weary CAROLYN PERRON sitting amongst them.

EXT. AUDITORIUM - PARKING LOT - DAY

The Warrens are packing stuff into their Plymouth. Drew approaches, while carrying the 16mm projector, accompanied by Carolyn Perron.

CONTINUED:

DREW
Hey Ed, Lorraine -- someone here wants to see you.

They turn to see Drew with Carolyn, looking dishevelled.

DREW
Look I gotta take off -- It's been a nice ride, you two, good luck with the book.

LORRAINE
Thanks for everything, Drew.

DREW
You bet.

Drew heads for his VW van.

ED
(to Carolyn)
What can we do you for?

CAROLYN
There's something horrible happening in my house. I have five daughters who are scared to death. Please, can you come and have a look?

LORRAINE
I'm so sorry, but we really have to get home.

CAROLYN
No, please, you don't understand --

LORRAINE
I do though. There's usually a rational explanation --

Carolyn can barely get the words out as she's falling apart quickly...

CAROLYN
There's something evil there, I know it. I'm so afraid that it wants to hurt us. You have a daughter, wouldn't you do anything you could to protect her? Please -- help us.

Lorraine can't argue with that.

INT. WARREN'S PLYMOUTH - DAY

Ed pulls up and parks in front of the Perron house.

ED
We don't have to do this.

Lorraine's already exiting the car as something has piqued her interest.

EXT. PERRON HOUSE - CONTINUOUS ACTION

Lorraine stands still -- slowly scans over the entire property. Ed moves up next to her.

ED
You okay, what is it?

LORRAINE
I'm not sure. I've never felt anything like this before.

The two of them continue to the front steps. Lorraine eyes the grass area where Sadie died.

EXT. PERRON HOUSE - FRONT DOOR - DAY

The front door opens, revealing Carolyn and an unshaven Roger standing before them. Although it's subtle, Ed notices Lorraine's body tensing up as she looks at Roger.

ROGER
I'm Roger. Thanks for coming.

ED
Nice to meet you.

CAROLYN
Please, come in.

Ed looks to Lorraine -- what is it? She shakes her head slightly -- not now.

INT. PERRON HOUSE - FOYER - CONTINUOUS ACTION

They come in. Perron girls are by the stairs. Somber.

LORRAINE
And who are these beautiful young women?

Carolyn puts her hand on Andrea's (18) shoulder.

CONTINUED:

CAROLYN
This is Andrea our oldest, then Nancy, Christine, Cindy, and our youngest --

April (8) moves over to Roger, who drapes an arm around her.

CAROLYN
April.
(to the kids)
This is Mr. and Mrs. Warren.

LORRAINE
It's nice to meet you all.

ROGER
Why don't you girls go watch some TV -- okay?

INT. FOYER - SOON AFTER

CAROLYN
... In the last few nights it's gotten even worse. And there's this horrible smell, like rotting meat -- it moves around the house.

Ed looks to Lorraine -- concerned.

CAROLYN
What? What is it? Please.

ED
Rancid smells could indicate some kind of demonic activity.

An elevated wave of fear washes over Carolyn.

CAROLYN
... Ohmygod.

Ed's eyes drift to a couple of door handles with ropes tied to them.

ROGER
It keeps them from banging at night. It comes in threes, like: bang-bang-bang.

Ed looks surprised -- takes a beat.

ED
Stops at dawn?

CONTINUED:

ROGER
Yes.

ED
It's meant as an insult to the trinity; father, son and Holy Spirit.

LORRAINE
Do you guys have a dog?

CAROLYN
We used to. Sadie.

LORRAINE
What happened to her?

CAROLYN
The first night we moved in she wouldn't come in the house -- so Roger chained her out front.
(beat)
April found her dead in the morning -- she had choked herself to death on it.

INT. LIVING ROOM - CONTINUOUS ACTION

Ed and Roger follow as Carolyn leads Lorraine into the living room where the girls are sitting on a makeshift sleeping area, watching an episode of "The Brady Bunch." Lorraine pauses for a moment looking at them -- slightly unnerved, by what -- we don't know.

CAROLYN
We all sleep together down here. The kids feel safer and it keeps us all a little warmer. I'm constantly turning up the heat, but the house is always freezing --

ROGER
-- and I can't find anything wrong with the furnace.

ED
It might not be that. Entities feed off the energy to help them manifest -- they pull the heat right out of the air.

Lorraine is drawn over to the fireplace -- pausing.

CONTINUED:

LORRAINE
Do any of you knit?

Carolyn shakes her head -- no.

INT. STAIRS - RIGHT AFTER

Roger heads up the stairs with Ed, Lorraine and Carolyn.

ROGER
-- It's the damndest thing. Birds fly right into the side of the house -- necks get broken. All kinds of 'em.

CAROLYN
And the clocks --

ROGER
They stop at 3:15 every morning.

LORRAINE
All of them?

CAROLYN
Every one.

INT. UPSTAIRS HALLWAY - CONTINUOUS ACTION

As they walk along the upstairs hall to Andrea's (18) room, Lorraine notices that several nails protrude from the wall where the pictures were once hanging.

CAROLYN
We used to hang our family pictures up, but something kept knocking them off the nails, so we just stopped putting them back up.

The framed photos lie on top of a skinny bench. Lorraine picks one up. The photo is of the entire Perron family, photographed against a blue sky, during happier times.

Carolyn stops at the doorway. Points to the armoire.

CAROLYN
That's the one I was telling you about.

Ed and Lorraine look into Andrea's (18) room.

CONTINUED:

CAROLYN
It was here when we moved in. So was all the stuff in the cellar.

LORRAINE
Show us the cellar.

INT. HALLWAY - RIGHT AFTER

Ed notices the cellar door has A NEWLY INSTALLED SLIDE-LOCK on it.

ED
And this was closed off when you first moved in?

ROGER
Yes. Boarded up.

Roger slides the lock. Opens the door. Hits the light.

INT. CELLAR - CONTINUOUS ACTION

Lorraine heads down. Stands in the center. Closes her eyes. A chill runs down her spine. After a moment, she opens her eyes. Ed comes down and joins her.

LORRAINE
I'm picking up a lot of pain and fear. Something awful happened down here, Ed.

INT. KITCHEN - LATER

Ed sits with Carolyn and Roger at the kitchen table. He loads a cassette into a tape recorder, and notices bruise marks on Carolyn's arm as she raises a glass to drink.

ED
Those bruises -- are they from something that happened here?

CAROLYN
(embarrassed)
No, I have an iron deficiency.

Ed lets it go, then --

ED
With all of this going on -- why haven't you moved out?

CONTINUED:

Roger and Carolyn exchange an almost shameful look --

ROGER
Believe me, we've wanted to, but we just don't have the money. After we moved in we started having all sorts of problems with the house -- ate through all our savings. And who's going to take in seven of us indefinitely?

CAROLYN
It's why we tracked you down.

ED
We're glad you found us.
(beat)
Alright, let's get started then.

Ed hits the RECORD buttons.

ED
(into recorder)
My name's Ed Warren. It's November 1st, 1971. I'm sitting here with Carolyn Perron who, with her family, has been experiencing supernatural occurrences --
(to Carolyn)
Okay, go ahead --

CAROLYN
Where do you want me to start?

ED
From the first occurrence.

CAROLYN
I guess it would be the clocks.

INT. PERRON HOUSE - FAMILY ROOM - MONTAGE

Lorraine interviews the girls. First up is Nancy (15). She sits on a chair opposite Lorraine.

NANCY (15)
...I keep seeing Sadie. She always appears from out of nowhere, like an apparition -- looking really mangy, and then disappearing...

CUT TO:

CHRISTINE (13)

Now, it is Christine's (13) turn in the chair.

CHRISTINE (13)
...Something keeps pulling at my feet while I sleep at night. I've seen it a few times. It hides in the darkness beyond my bed -- waving for me to come to it...

CUT TO:

CINDY (10)

Sitting in the chair --

CINDY (10)
...There's a figure in a dirty nightgown that visits me in my dreams. I see her standing before my mother's bed, watching her sleep. I always wake up screaming and crying...

Lorraine looks disconcerted.

CUT TO:

APRIL (8)

is in the chair, holding the music box on her lap.

LORRAINE
Your mom and dad said you have a friend?

APRIL (8)
His name's Rory. He lives here too. But he's always sad.

LORRAINE
Why's that?

APRIL (8)
He won't tell me, but I think something bad happened to him.

LORRAINE
Do you mind if I try to see Rory?

April (8) hands the music box over. Lorraine opens the lid.

(CONTINUED)

CONTINUED:

She looks into the mirror as she turns the handle, playing the music. Then in the reflection -- behind her in the curtains -- it looks like someone's standing there facing them. Lorraine does a slow swivel for a better look. No one's there.

EXT. PERRON HOUSE - BACK DOOR - DAY

Lorraine exits the house. She pauses on the porch for a moment, looking across the yard to the lake. She's drawn to the small pier.

EXT. BACK YARD - PIER - CONTINUOUS ACTION

Lorraine stands on the end of the pier. The tree's craggy branches cast strange shadows onto the water's surface.

Ed approaches, but Lorraine doesn't turn around. Keeps staring out.

LORRAINE
Carolyn was right, there is something very wrong here, Ed.

Lorraine senses something -- pauses. One of the TREE BRANCHES CREAKS, but only she hears it. She does a slow turn to Ed who's stopped at the front of the pier. Her frightened eyes dare not look above Ed's head.

ED
What is it?

SMASH CUT TO:

LORRAINE'S POV

A PAIR OF DIRTY FEET, WITH DEAD FLESH, DANGLES BEHIND ED'S HEAD. Lorraine flinches, looking away fearfully.

WIDEN - Ed snaps around -- nothing there.

LORRAINE
She hung herself here.

ED
Who??

LORRAINE
The same dead spirit I've been feeling everywhere -- the house, the lake, the land.
(MORE)

(CONTINUED)

CONTINUED:

LORRAINE (CONT'D)
(forlorn)
And there's something else, Ed.

INT. PERRON HOUSE - KITCHEN - LATER

Ed and Lorraine are in the kitchen with Roger and Carolyn.

LORRAINE
I've asked the girls, but we need to know -- have either of you ever practiced any kind of Satanic worship -- anything of the occult?

Carolyn and Roger are appalled at the notion.

CAROLYN
My God, no.

ED
How about a Ouija board? People think they're toys, when in fact they were designed to communicate with the dead -- to invoke spirits.

Both shake their heads no.

LORRAINE
Do you know the history of this farm?

ROGER
Just that it was built some time in the late 1800s. We bought it from an auction through a Bank Trust -- we never knew who the owners were.

CAROLYN
I always wanted to live in the country and this place was such a great deal -- I wanted someplace safer than the city.

Ed takes a moment, then --

ED
Lorraine and I both feel, based on what we've gathered here, that what your house needs -- is an exorcism.

Both the Perrons pale --

(CONTINUED)

CONTINUED:

ROGER
What do you mean an exorcism?? I thought that's only for people.

ED
Not necessarily.

CAROLYN
Oh my God, we need to move out of here.

ED
I'm not sure that's going to help. Sometimes when you get haunted, it's like stepping on gum. You take it with you.
(beat)
Lorraine saw something --

LORRAINE
(to Roger)
Does your left shoulder ache in any way?

ROGER
... Yeah, all the time.

LORRAINE
When I first saw you, there was something attached to your back.

SMASH CUT TO:

FLASHBACK - LORRAINE'S POV

of a DARK NEBULAS SHADOW tucked tight behind Roger, grasping his shoulder.

LORRAINE (V.O.)
And it was with the girls when we walked into your living room --

SMASH CUT TO:

LORRAINE

seeing the same shadow figure standing right behind the girls; a dark, ominous presence.

BACK TO SCENE (PRESENT)

LORRAINE
It doesn't matter where you go, this dark entity has latched itself to your family -- feeding off you all.

Carolyn's having a hard time keeping her emotions in check. Roger looks intensely to Ed and Lorraine --

ROGER
How soon can we get this exorcism?

ED
That depends. The church has to authorize a priest to perform one first. And in order to do that, we have to provide *proof* -- that's the hard part.

CAROLYN
Why's that?

LORRAINE
Because it doesn't always happen when we need it to. Without proof, you don't get the church.

Neither Carolyn nor Roger like the sound of that.

INT. HOUSE - FOYER - RIGHT AFTER

The Warrens are about to walk out the front door. Ed has the kitchen clock in his hand.

ED
Have your children been baptized?

ROGER
No. We're not really a church-going family.

ED
You may want to rethink that. Our presence here could make things worse.

CAROLYN
... Why?

CONTINUED:

ED
Because we're a threat -- and whatever you're dealing with here, isn't going to like it. So far it hasn't done anything violent. That's a good sign. But we need to do some homework first -- find out what we're up against. It may be a few days before we can get back here with our tech guys and equipment.

Carolyn floods with emotion. Lorraine comforts her.

LORRAINE
Hey, this is <u>your</u> house and your family -- Ed and I are going to do everything we can to keep it that way. Okay?

Carolyn nods as she wipes away her tears.

Lorraine's attention is drawn to the other girls. They look to the her with sad, pleading eyes.

DISSOLVE TO:

EXT. MAIN STREET (HARRISVILLE) - DAY

Small town. Quaint. The Plymouth pulls up to the front of an antique store.

INT. ANTIQUE STORE - RIGHT AFTER

SHANNON MATHEWS (30s) and a TEENAGE GIRL are behind a counter. They're busy cutting a piece of fabric for a customer when Ed and Lorraine enter. Shannon smiles.

SHANNON
You must be Ed and Lorraine.

ED
Thanks for doing this.

SHANNON
I have your stuff upstairs.
(to the girl)
Maddy, you can finish this up.

Maddy gives the Warrens a weird stare. Shannon leads them to a set of stairs in the back.

CONTINUED:

SHANNON
You gotta ignore my niece, she goes to school with the Perron girls -- she's heard about what's been happening out there.

INT. STORE - STAIRS - CONTINUOUS ACTION

As they head up --

SHANNON
Before the Perrons bought it, that place had been empty for as long as I can remember.

INT. DRY GOODS STORE - UPSTAIRS - CONTINUOUS ACTION

They come up into a large, disheveled room. Filing cabinets. Piles of old newspapers. Stacks of books.

SHANNON
Please excuse the mess up here, my grandmother's been the historian for almost sixty years, and when she got Parkinson's, things just sort of -- well, you can imagine.

Shannon heads over to a nearby table where pictures, documents, maps and journals fill two large boxes.

SHANNON
I pulled everything together I could find on the Perron property.

DISSOLVE TO:

INT. WARREN HOUSE - JUDY'S ROOM - NIGHT

Lorraine is tucking Judy into bed.

JUDY
I missed you and Daddy.

LORRAINE
We missed you too, sweetie.

JUDY
I got you a present.

LORRAINE
Oh?

(CONTINUED)

CONTINUED:

Judy reaches behind her pillow and produces two lockets. One silver, one gold.

JUDY
Nanna and I got these at the church's yard sale. One for you, and one for me. She put a picture of you and Daddy in mine.

Judy opens the gold locket -- there's a smiling photo of Ed and Lorraine in it.

JUDY
Nanna said this way you'll always be with me. Here --

Judy slips the chain of the silver locket over Lorraine's head. Lorraine's touched beyond words, almost tearing up.

LORRAINE
Thank you, honey.

Lorraine gives Judy a tender kiss goodnight.

INT. WARREN HOUSE - BATHROOM - LATER

CLOSEUP ON THE SILVER LOCKET: a photo of Judy in it.

WIDEN to see it's dangling around Lorraine's naked neck. She's soaking in the tub filled with bubbles -- her head is tilted back on Ed's chest.

ED
That's a very nice thing Mom did.

Lorraine nods -- staring quietly at the locket.

ED
You okay?

Lorraine gently closes the locket.

LORRAINE
It's hitting close to home with those girls, Ed. April's about the same age as Judy.

ED
Honey. You can't let it get to you.

INT. WARREN HOUSE - STUDY - LATER

Lorraine has all the info they got from the historian spread out everywhere. She looks troubled by her findings. Ed enters with the tape recorder.

ED
Hey -- Carolyn's voice didn't record. Listen.

He sets it on the desk and hits play:

ED (V.O.)
(from recorder)
My name's Ed Warren. It's November 1st, 1971. I'm sitting here with Carolyn Perron who, with her family, has been experiencing supernatural occurrences -- okay, go ahead...

A long silence follows --

ED (V.O.)
(from recorder)
From the first occurrence.

Another long silence. Ed clicks it off, looks to Lorraine -- not sure what to make of it.

ED
Did you find anything?

LORRAINE
Lots. It's no wonder they're going through what they are.

She hands Ed AN OLD PHOTOGRAPH OF THE PERRON'S FARMHOUSE.

LORRAINE
That's the original farmhouse. It was built in 1863 by a man named Jedson, who married a woman named Bathsheba. Ed, she's related to Mary Town Estye.

ED
That rings a bell --

LORRAINE
It did for me too, so I looked it up. She was one of the women accused of witchcraft in Salem and was hung during the trials.

CONTINUED:

Ed looks to Lorraine, definitely intrigued.

LORRAINE
After Bathsheba and Jedson were married, they had a baby, and when it was seven days old, Jedson caught her sacrificing it -- in front of the fireplace.

Ed can't believe it --

LORRAINE
I saw the knitting needles by the fireplace when we were there.
(beat)
Apparently -- she ran out to that tree by the pier, climbed up, proclaimed her love to Satan, cursed anyone who tried to take her land, then hung herself.
(beat)
Ed -- it was at *three fifteen* in the morning.

ED
That explains a few things.

LORRAINE
And so does this.

Lorraine then slides over an old black and white picture of an obese woman flanked by a boy (10).

LORRAINE
Her name is Walker -- she lived there in the thirties. She had a boy named 'Rory,' who mysteriously disappeared in the woods. Then she killed herself in the cellar.

She looks to Ed more for emphasis than anything else.

LORRAINE
That's not all. What was the original 200-acre farm, has been divided, and sold off --

She unfurls an old map. Points to a spot.

LORRAINE
There was another boy who drowned in this pond -- he lived in a house over here.

Her finger slides across the map to another location --

(CONTINUED)

CONTINUED: (2)

LORRAINE
And a hunter who froze to death in the woods -- he lived here.
(indicates another spot)
There was a school bus accident on this road. The only children who died -- were from families who had homes on the property. Four of them.

ED
... People who took her land.

SUDDENLY -- ED'S TAPE RECORDER CLICKS ON BY ITSELF. Ed and Lorraine snap to it. The playback is LOUD.

ED (V.O.)
(from recorder)
I'm sitting here with Carolyn Perron who, with her family, has been experiencing supernatural occurrences -- okay, go ahead.

In place of the blank spot from earlier -- is now filled with an INDISCERNIBLE, HAUNTING MOANS AND DISTANT, TORTURED CRIES --

ED (V.O.)
From the first occurrence.

The recorder then suddenly SHUTS OFF --

Ed and Lorraine exchange dumbfounded looks.

LORRAINE
Ed, the clock.

Ed looks to the Perron clock which they had brought back with them. It reads 3:15. It never moves to: 3:16.

DISSOLVE TO:

EXT. TWO-LANE ROAD (RHODE ISLAND) - SUNSET

The Warrens' Plymouth slaloms its way along a country road. The sunset is beautiful.

EXT. PERRON HOUSE - DRIVEWAY - SOON AFTER

Ed and Lorraine get out of their car with BRAD LEVY (30). Clean-cut, wears khakis. Gym-built muscles give his shirt a tight fit. A VW van pulls up behind them.

(CONTINUED)

CONTINUED:

LORRAINE
Good, here's Drew.

Drew parks next to them. He climbs out, munching on a large cookie. Smiles to them.

DREW
I forgot how bitchin' Rhode Island is.

He notices Brad.

LORRAINE
Drew, this is Brad Levy.

DREW
(shaking his hand)
Nice to meet you, man. So, you're the lucky cop this time around, huh --

BRAD
Guess so.

DREW
You know you can't shoot ghosts, right?

ED
Easy on him, Drew. C'mon, let's get unloaded.

INT. PERRON HOUSE - FOYER - RIGHT AFTER

Carolyn has the door open as Drew, Ed and Brad pile in carrying boxes of equipment. Roger steps out of their way. Lorraine follows, with bags of groceries.

The girls are looking down from the landing upstairs. Andrea (18) checks out Drew.

ED
We'd like to do the main set-up in the living room if that's okay?

CAROLYN
Yes, of course --

ED
This is Drew and Officer Levy.

BRAD
Brad is fine.

CONTINUED:

The guys nod "hellos" and move on.

ROGER
Need a hand?

ED
Sure -- there's more equipment in the van.

Carolyn looks to Lorraine.

CAROLYN
(re: groceries)
You didn't have to do that.

LORRAINE
Are you kidding me? Drew will eat you out of house and home, believe me, it's the least I can do.

Carolyn smiles graciously.

ED
Alright, Drew, let's get to it.

DREW
Aye aye, sir.

MONTAGE - INT. PERRON HOUSE - VARIOUS ROOMS

HALLWAY: Ed stakes a tripod. Screws in the camera. Drew ties a piece of wire from the trigger of the camera to the doorknob of the cellar.

ANDREA'S (18) ROOM: Ed and Drew set up another camera. Aim it at the armoire. Drew rigs a thermostat to it.

ALL BEDROOMS/CELLAR/KITCHEN: Drew sets up microphones. Runs cables out the doors. Attaches little bells to all the door handles.

LIVING ROOM: Drew funnels all the cables to a large amplifier on a desk. Snaps in a headphone.

EXT. BACKYARD - DAY

Roger walks with Ed and Brad, who's carrying a tripod and camera, toward the pier. The massive, gnarled tree looms above them. Ed sees the old Chevy by the shed.

ED
What's wrong with her?

CONTINUED:

ROGER
Needs new drums and bearings. I've kinda put fixing her up on hold.

Ed sets up the tripod, aiming the camera up at the tree.

ED
Brad, hand me the thermostat, would ya.

Brad passes the thermostat over. Ed hooks it up.

ROGER
What's this for?

ED
When there's a sudden change in temperature, the thermostat will trigger the camera to take a picture.

BRAD
And you've actually caught things on film?

ED
Well, yeah -- that's the point.

ROGER
So why out here?

ED
This is where the witch committed suicide. Hung herself from that branch right above where you're standing.

Roger slowly looks up -- then gives Ed a nervous look as he takes a big step away from the spot.

INT. HOUSE - MASTER BEDROOM - NIGHT

Lorraine is holding the framed photos, the ones that fell off the wall, and handing them one by one to Carolyn, who's arranging them on a dresser.

CAROLYN
... How could a mother kill her own child?

CONTINUED:

LORRAINE
It was never a child to her -- she just used her God-given gift as the ultimate offense against him. Witches believe it elevates their status in the eyes of Satan.

Lorraine hands Carolyn the last photo. The one of the entire family against the blue sky. Upon -- both of their hands touching the photo, Lorraine's eyes flicker.

LORRAINE
Wow. A nice day at the beach, huh?

Carolyn is surprised. Pleasantly.

CAROLYN
Yes. It was taken on top of a cliff, overlooking the ocean. How'd you know?

LORRAINE
I saw white sand -- clear, blue water.
(bashful)
Sorry, sometimes I get an insight. Like a peek through a curtain into people's lives.

CAROLYN
That's so cool.

LORRAINE
Not always.

Carolyn places this last photo on the dresser.

CAROLYN
I'll never forget that day. We were driving along the coast, when Nancy pointed out how pretty the view was. I thought it was a great opportunity for a family photo -- so I made Roger pull over, and we flagged down this lady in a passing car to help us take it. God bless her heart, she was a seventy-year-old woman who could barely see. She completely missed the scenery!
(laughing)
But at least I got a photo with all of us in it -- for a change.

CONTINUED: (2)

Lorraine smiles. Carolyn studies the happy family in the photo -- reminiscing.

CAROLYN
They mean the world to me.

INT. LIVING ROOM - LATER

Andrea (18) sneaks up to Drew. He's at the desk strewn with equipment. He's labeling a SERIES OF KNOBS on the front of the amplifier -- each to a different location in the house: kitchen, cellar, bedrooms, etc.

Andrea (18) stealthily lifts a silver bell, and rings it into Drew's ear. Drew jumps -- spins around. Andrea (18) smiles cheekily. He gives her a "you-got-me" look.

ANDREA (18)
What, you don't like having your bells -- *jingled?*

DREW
(smiling)
You don't even know what it's for.

ANDREA (18)
You're laying a trap for Santa's elves?

DREW
(laughing)
We hang them on doors and stairs. The slightest energy change -- creates movement -- possibly enough to jingle the bells and alert us that something's 'afoot.'

Andrea (18) nods "Ahh" -- lifts a portable UV blacklight.

ANDREA (18)
Well then, what's this for, my dear Watson?

DREW
Put your hand flat on the desk, then take it off.

She does. He switches on the blacklight and swipes it over the desk, illuminating a perfect handprint.

DREW
It just picks up what can't be seen by the naked eye. Pretty far out, isn't it?

(CONTINUED)

CONTINUED:

ANDREA (18)
Yeah, it's groovy.

They both smile. Sparks are clearly flying.

INT. HOUSE - STAIRWAY - SAME TIME

LORRAINE
Looks like someone might have a crush.

The edge of Carolyn's lips curl into a smile --

CAROLYN
He certainly looks like he knows what he's doing.

LORRAINE
Top of his class at MIT.

CAROLYN
And Brad is a police officer?

LORRAINE
Yes, Ed likes to use them as documentarians -- people trust them. His dad was a cop.

APRIL (8) (O.S.)
Mom, can you braid my hair?

Carolyn turns to see April (8) on the stairway behind them, holding a hair tie-off.

CAROLYN
Oh, honey, I need to get dinner going -- can you have Nancy do it?

APRIL (8)
She pulls too tight.

LORRAINE
I can do it. I do my daughter's all the time.

Lorraine leads April to the stairs, and they sit on it. Carolyn smiles and heads into the kitchen.

APRIL (8)
What's your daughter's name?

LORRAINE
Judy, she's about your age. Wanna see a picture? She gave me this --

(CONTINUED)

CONTINUED:

APRIL (8)
Yes, please!

Lorraine opens the locket around her neck.

APRIL (8)
I like her hair.

Andrea (18) sidles up to them.

ANDREA (18)
(matter-of-fact)
Have you always been able to see things?

APRIL (8)
(overly enthusiastic)
Yeah, have you?!

Lorraine laughs, as she begins braiding April's (8) hair.

LORRAINE
Ever since I can remember.

ANDREA (18)
What's the first thing you saw?

LORRAINE
An aura.

APRIL (8)
What's that?

LORRAINE
It's an energy that surrounds a person's body.
(studying the girls)
You both have beautiful ones, by the way.

The girls smile, as Ed, Roger and Brad enter the front door, in mid-conversation --

ED
... Why don't you get the Bolex set up.

BRAD
Already locked and loaded.

Ed sees Lorraine laughing and interacting with the girls, is a little uneasy. He waves her over.

CONTINUED: (2)

LORRAINE
(to the girls)
Excuse me one sec.

Lorraine meets Ed in the hallway. They speak privately.

LORRAINE
What's the matter?

ED
Getting a little close, aren't we?

LORRAINE
I'm braiding hair?

ED
You know exactly what I mean.

LORRAINE
I'm fine, Ed -- just helping out.

His attention is suddenly taken by the TINY JINGLE OF A BELL. Everyone pauses -- looks at a door that's slowly creaking open. Lorraine holds her breath, anticipating.

Out steps Drew, from the toilet, wiping his hands. He sees everyone staring at him --

DREW
What -- I had to take a leak.

Ed lowers his guard. False alarm.

INT. LIVING ROOM - LATER

Ed has a headset to his ear, while Drew switches the dial on the amplifier.

With each switch of the dial, we CUT TO the different rooms: BEDROOMS/KITCHEN/HALLWAYS -- and hear the amplified ambience of each space.

DREW
All the rooms are coming in pretty good.

Ed, satisfied, unfurls a velvet bundle -- revealing several crucifixes and a small silver VIAL. Roger approaches.

ROGER
What's in the vial?

CONTINUED:

ED
Holy water.

Ed takes one of the crosses and sets it up on the mantel above the fireplace.

ED
The presence of religious icons usually brings on some kind of a reaction from anything unholy -- sort of pisses them off. We put these throughout the house -- see if we can stir things up.

He sets another on top of a bookcase.

ROGER
(half-joking)
Like holding a cross to a vampire?

ED
Yeah, exactly. But I don't believe in vampires.

A BELL RINGS SOFTLY in the hallway. They turn to Drew.

DREW
It's not me.

The three of them rush into the hallway to see the cellar door slowly opening on its own -- the bell jingling away. The TRIP WIRE goes taut as the door opens further, then --

FLASH! THE CAMERA TAKES A SHOT.

SMASH CUT TO:

BRAD'S POV THROUGH HIS 16MM BOLEX CAMERA

as he FOLLOWS Ed, who's leading him and Lorraine down into the cellar. He has his tape recorder and microphone in hand. Ed glances to his watch --

ED
(into microphone)
It's 9:18 PM, we're heading down into the cellar, where the door has opened on its own. I have Lorraine and Brad Levy with me --

Ed gets to the bottom. He takes a moment, looking around.

CONTINUED:

LORRAINE (O.S.)
Something's definitely here.

Ed moves further into the basement. Brad follows.

ED
(calm, under control)
Okay -- you've got our attention.
(off silence)
Give us a sign you want to communicate with us.

Ed moves his microphone around in all directions trying to pick up sounds.

INT. LIVING ROOM - SAME TIME

Drew is at his station, hearing everything. He CRANKS up the volume and HEARS OVER THE LOUD AMBIENT HISS: the rumble of the cellar, pipes, creaks, heating unit --

INT. CELLAR - BRAD'S POV THROUGH THE CAMERA - SAME TIME

Ed and Lorraine wait for a response. A stillness hangs in the air.

ED
Close the door -- move something.

They wait. And wait some more. Nothing happens.

BRAD'S POV THROUGH CAMERA - LATER

FOLLOWS Ed and Lorraine out of the cellar, UP INTO --

DOWNSTAIRS HALLWAY

where Carolyn, Roger and Drew are waiting for them. Brad continues to film. Carolyn looks disappointed.

ED
Like I said, it doesn't always happen when we want it to -- maybe the camera picked something up --

As Ed turns to close the basement door -- It SLAMS SHUT RIGHT IN HIS FACE -- BANG!

ANOTHER ANGLE

Brad recoils, startled -- lowering his camera with a look of uncertainty.

INT. KITCHEN - NIGHT

The clock on the counter reads 1:33 AM. Brad enters. Sees Drew grabbing a Coke from the refrigerator. He moves over to the coffee pot, begins to fill a mug.

DREW
You looked a little jumpy when that door slammed shut.

BRAD
(shrugs)
Had to be a draft.

DREW
That's funny, drafts never put that look you had on my face before.
(beat)
You know, just 'cause you can't see it, doesn't mean it's not there.
(beat)
Have you ever lost anyone close?

BRAD
My dad, why?

DREW
We should have Lorraine see if she can connect with him.

BRAD
What part of 'I don't believe,' didn't you understand?

DREW
What're you afraid of, man -- getting busted for being open-minded? Appease me, tell me something without revealing what it is, that only you would know.

Brad toys with the thought, then --

BRAD
Okay, I put something in my dad's casket that meant a lot to both of us.

CONTINUED:

Lorraine enters. Goes to the coffee pot, mug in hand.

DREW
Your timing's perfect.

LORRAINE
Why's that?

DREW
We're conducting a little experiment. Officer Naysayer here put something in his dad's casket, can you tell him what it is?

She looks to Brad for his approval. He's skeptical, but smiles anyway --

BRAD
Sure, why not.

LORRAINE
Okay, give me your hands.

She takes them, then closes her eyes. Takes a long beat.

LORRAINE
It's a baseball? Has something written on it -- J and a R...?

Lorraine opens her eyes, releases Brad's hands.

DREW
So?

BRAD
That wasn't it.

She looks at him somewhat surprised -- really, then --

LORRAINE
Oh... Hmm... I must be tuning into something else.

DISSOLVE TO:

INT. LIVING ROOM - A CLOCK'S FACE - LATER

Moves from 3:15 to 3:16 AM.

Ed, Lorraine, Brad and Drew, are all keeping their eyes on different clocks they've brought into the room. Not one of them have stopped.

CUT TO:

INT. KITCHEN - MORNING

The Perron girls are at the breakfast table with Roger, Brad and Drew, eating pancakes. For the first time, we see smiles and hear laughter from the girls. April (8) accidentally spills her milk next to Christine (13).

CHRISTINE (13)
Nice move, spaz!

DREW
These pancakes are awesome, Mrs. Perron. Got any more?

A happier than usual Carolyn flips more on the stove.

CAROLYN
Don't you worry, I'll keep 'em comin'.

She looks to the Warrens, who are nursing cups of coffee.

CAROLYN
My house hasn't felt like this in a long time. I think you guys being here makes them feel safe.

Roger brings his empty plate to the sink.

ROGER
Maybe you scared it away.

ED
Not a chance.

Ed downs his last sip of coffee.

ROGER
Well, I'm gonna take the girls to town later for some ice cream. Girls, what do you say??

The girls cheer and holler in approval. Drew meekly puts up a hand.

DREW
Umm, can I come too? I love ice cream.

ROGER
(smiling)
Sure.

Andrea (18) beams. Nancy (15) notices -- smirks cheekily. Andrea (18) looks away, trying to hide it.

(CONTINUED)

CONTINUED:

ROGER
(to Carolyn)
Babe, what about you?

CAROLYN
You guys go, have fun. I'm gonna take a nap. All these late-nights are getting to me.

ED
Good idea. Get some rest. Lorraine and I will watch over things for a little bit.

BRAD
Well, I gotta take off -- I've got a shift starting in an hour. Catch all you cats later.

DISSOLVE TO:

INT. MASTER BEDROOM - DAY (LATER)

Carolyn is sleeping in bed. Exhausted. The window is opened. A nice, gentle breeze fills the room.

EXT. BACKYARD - DAY

Lorraine is taking linen off the clothing-line, when she stops to admire her surroundings. Fresh country air. Peaceful. Serene.

Ed walks by, carrying some car parts toward the old Chevy.

LORRAINE
This is kind of nice isn't it, Ed? The country life.

ED
(dry)
When it's not cursed -- sure.

Ed continues on. Lorraine can't help but be amused.

Gusts of wind suddenly kick up. The remaining sheets flap maniacally on the clothesline. Lorraine hurries --

-- a piece of bed sheet is blown off, wrapping around something right in front of her face. SOMETHING THAT LOOKS A LOT LIKE A HUMAN FORM. Lorraine gasps.

CONTINUED:

The sheet then fleets off, revealing no one under it. The sheet is caught in a draft, like a kite, flittering up to the house -- smacking against a window.

The wind stops. The sheet drops off -- REVEALING A FIGURE IN A WHITE NIGHTGOWN STANDING BEHIND THE WINDOW, STARING DOWN AT LORRAINE. Lorraine's blood freezes. The figure turns away. Lorraine sprints for the house.

INT. MASTER BEDROOM - RIGHT AFTER

That window belongs to Carolyn's bedroom.

Carolyn snaps awake to a sharp pain. SOMETHING IS GRABBING HER ARM. BRUISES FORM AROUND HER SKIN!

CLOSEUP OF A GROTESQUE MOUTH

-- with cracked darkened lips, rotted teeth.

BACK TO SCENE

-- SPITTING INTO CAROLYN'S MOUTH AS CAROLYN TRIES TO SCREAM, choking her.

INT. KITCHEN/HALLWAY/STAIRS - CONTINUOUS ACTION

Lorraine barrels through the kitchen -- down the hall -- up the stairs -- hits the master bedroom -- pushes the door open, but Carolyn is not in there.

GAGGING and HEAVING comes from the bathroom. Lorraine dashes to it. Tries the door.

LORRAINE
Carolyn, are you okay?! Please, open up --

More heaving sounds. Like she's coughing up her lungs. Lorraine bangs on the door.

LORRAINE
Carolyn, please open the door!!

After a beat, the toilet flushes. The door swings opens. Carolyn stands before Lorraine, perfectly still.

CAROLYN
I'm fine.

Lorraine is taken back by how stoic Carolyn seems.

(CONTINUED)

CONTINUED:

LORRAINE
Are you sure -- is everything okay? You sick?

CAROLYN
I woke up feeling a little nauseous, that's all.

LORRAINE
I thought I saw --

CAROLYN
(listening)
-- I think I hear a car. Roger and the girls must be home. Excuse me.

Carolyn pushes past Lorraine, slowly going downstairs. Lorraine catches a quick glimpse of a bruise-mark on Carolyn's arm -- it's the shape of a handprint.

Lorraine is seriously uneasy.

EXT. PERRON HOUSE - LATER

Roger, the girls, and Drew pour out of the station wagon. Roger sees Ed by the Chevy.

EXT. CHEVY - RIGHT AFTER

Roger approaches Ed, who's up to his elbows in grease.

ED
Hope you don't mind. Got a good deal on some used drums at that wrecking yard in Smithfield.

ROGER
Thanks -- knock yourself out. You know pickups.

ED
Yeah, my dad and I remodeled a Chevy just like this. Every Saturday we were working on her.

Roger takes a seat on a nearby crate. Watches Ed work.

ROGER
Lorraine said you were going to be a priest once?

CONTINUED:

ED
That was the plan.

ROGER
I could scratch my head 'til I'm bald and never figure out why you do what you do.

ED
Well, I've always wanted to help people. But when I got to my Ordination, I started having doubts and realized I wasn't going to be good enough. Then on top of that I met Lorraine and the idea of being a celibate priest just didn't sound so good anymore.

Ed cracks a smile. Roger laughs.

ROGER
If you don't mind me asking, how you make a living if you don't charge people for these investigations?

ED
We give lectures across the country. It pays decent enough for us to do all this.
(points to a can)
Hand me more grease, would ya?

Roger does. Ed throws more grease on the bearings.

ROGER
Uhh -- have you ever performed an exorcism?

ED
Hell, no -- '*pun*' intended.

Roger snorts a chuckle.

ED
I'm not qualified. We leave that to the church. It takes years of training and unbelievable faith and courage.

Ed finishes packing the bearings. Looks to Roger.

ED
We'll get them out here, I promise you that.

(CONTINUED)

CONTINUED: (2)

O.S. the crunch of gravel under car tires. They look to see Brad pulling up in a Lincoln.

DISSOLVE TO:

INT. BATHROOM - LATER

Carolyn is on her hands and knees, facing the toilet -- vomiting. A LONG STRING of THICK, BLACK RESIDUE escapes her mouth. She gets up -- flushes the toilet.

APRIL (8) O.S.
Mommy, are you okay?

April (8) has opened the door, and is peering in. Carolyn walks right by her without saying a word.

DISSOLVE TO:

INT. LIVING ROOM - NIGHT (LATER)

The girls are all asleep. Ed, Lorraine, Carolyn and Roger are speaking quietly, trying not to wake them.

Drew looks bored as he randomly changes the dial on the amp, listening in on various rooms.

Brad sits next to Drew, fighting sleep. He rubs his eyes -- grabs his empty coffee mug.

BRAD
I'm going to reload, want some?

DREW
I'm good.

CAMERA STAYS ON Brad as he leaves the living room.

INT. KITCHEN - CONTINUOUS ACTION

Brad starts to pour himself some more coffee, but hears water dripping behind him. As he turns to see what it is, his eyes go wide --

-- framed in the open back door is a YOUNG BOY dressed in vintage clothing. He's soaking wet. His skin is stark white and rotting in places. There's a non-stop flow of water dribbling out his mouth.

INT. PERRON KITCHEN - RIGHT AFTER

Brad is trying to pour himself a cup of coffee, but his hand is shaking so much, Lorraine helps him.

BRAD
It was so real.

Drew opens the fridge in the b.g., foraging for food.

DREW
(entertained)
I love moments like this.

Brad ignores Drew, looks to Lorraine, half-ashamed.

BRAD
I owe you an apology. You were right about the baseball. I don't know why I lied. I guess it just kind of freaked me out. The 'J' and 'R' were for Jackie Robinson.
(beat)
When I was ten, my dad took me to the World Series, Yankees and Dodgers -- two dollar seats, left field. Jackie Robinson hit the winning home run, and my dad caught it -- handed it right to me -- best day of my life.

INT. KITCHEN - SAME TIME

BELLS JINGLE. A SUDDEN CAMERA FLASH. Everyone rushes into the hallway, where they see --

INT. DOWNSTAIRS HALLWAY - CONTINUOUS ACTION

It's Cindy (10) going up the stairs, sleepwalking again. Bells dangling along the banister continue to ring.

A second later, a CAMERA positioned at the top of the stairs FLASHES as it takes a picture. Roger starts to go for Cindy (10), but Ed stops him.

ED
It's not her triggering the cameras -- we need this.

The girls are all startled awake.

INT. LIVING ROOM - SAME TIME

Drew dashes into the living room and throws on his headset -- starts fine-tuning dials.

INT. DOWNSTAIRS HALLWAY - SAME TIME

Everyone else watches from below as Cindy (10) enters Andrea's (18) bedroom. HER BREATH FREEZING ON EXHALE. THE DOOR SLAMS SHUT BEHIND HER.

Roger ignites with panic and races up the stairs. Ed's right behind.

UPSTAIRS HALLWAY - CONTINUOUS ACTION

Roger gets to Andrea's room, but the door won't open.

ROGER
Cindy!

The CAMERA INSIDE THE ROOM FLASHES, outlining the door's perimeter.

Ed joins Roger -- both start pounding into the door.

INT. LIVING ROOM - SAME TIME

Drew strains to hear more through his headset, then looks to the group.

DREW
There's someone else in there with her. I'm hearing another voice.

Drew looks to Lorraine -- blown away.

DREW
Listen!

He flips a speaker switch. Loud room-tone hiss and muffled noises from Ed and Roger trying to get into the room, as well as ANOTHER VOICE -- a BOY's voice -- overlapping in panicked whispers...

BOY (V.O.)
She's coming... Quick, we need to hide... Over here.

INT. ANDREA'S ROOM - CONTINUOUS ACTION

Roger and Ed break the door open. They rush in. Roger turns on the light. Cindy (10) is nowhere to be found. The air is cold as ice. We see their breath.

ROGER
Cindy!

No answer. Roger and Ed quickly move through the room, checking in the armoire, under the bed, and even the window --

ED
Window is still locked.

ROGER
Cindy, where are you??!!

She's gone. Roger looks to Ed --

ROGER
Where did she go??

ED
I'll be right back.

INT. LIVING ROOM - RIGHT AFTER

Ed races down the stairs into the living room.

ED
Where's the UV light?

Drew grabs it -- hands it over. Ed flicks it on, and kills the house lights. DARKNESS surrounds the stairs. He swipes the floor with the UV wand, casting a PURPLE HUE and seeing --

Cindy's (10) footprints heading up. He follows them for a few steps, then sees that they're joined by ANOTHER SET OF CHILD'S FOOTPRINTS. Ed follows them all the way up to the top -- looks to Roger --

ED
Kill the light.

Roger does. He's shocked. In the darkness, the footprints are everywhere.

INT. ANDREA'S ROOM - CONTINUOUS ACTION

Ed enters with the UV out front, illuminating a cluster of small footprints on the wooden floor near the bed. They lead to the armoire. Small handprints are all over the door.

Ed opens the armoire doors. Looks inside. Doesn't see anything until he pushes Andrea's clothes aside, and sees more prints on the back panel.

ED
Quick -- turn on the light.

Roger hits the house light. Ed discovers a SMALL HATCH DOOR. He pries it open and sees -- Cindy (10) wedged in between the walls of the house, still asleep.

ED
Found her!

APRIL (8) (O.S.)
That's where Rory hides when he's afraid.

Ed looks over his shoulder to see April (8) standing by the doorway, along with everyone else. She's holding the Music Box.

ROOM IN-BETWEEN WALLS - LATER

Lorraine squeezes through the hatch with a small flashlight in hand. Ed and Drew read their EFD. April (8) stands in the doorway, watching.

DREW
Nothing.

Roger joins the group.

ED
How is she?

ROGER
Doesn't remember a thing.

Lorraine navigates the confined space. Her light drifts over water-damaged floor and walls. There's writing here, scrawled repeatedly in a child's handwriting: I'M SORRY MOMMY. I'M SORRY MOMMY.

LORRAINE
April's right about the Walker boy.

CONTINUED:

Just beyond she notices a small shelf with dust laden toys on it. There's a rectangular, dust-free outline of a vacant spot.

LORRAINE
(to Ed)
Could you get me April's music box, please.

He disappears for a brief moment, then returns with the box, handing it through the opening to Lorraine.

She places it on the shelf, where its shape fits the outline perfectly.

Lorraine curiously sweeps her light deeper into the space -- notices toward the back, an old, THICKLY-WOVEN ROPE strung over a beam that disappears down through a hole that's been busted through the floor.

LORRAINE
There's a rope that drops into a hole --

She moves to it. Stands over the hole -- shines her light into it -- the angles of the walls cut her sight off. She gives the rope a tug --

LORRAINE
It feels like there's something attached.

Lorraine starts pulling at the rope, in a HAND-OVER-HAND motion, like she's hoisting up a bucket of water. With a final heave, she brings up --

THE WITCH'S FACE!! THE ROPE IS THE NOOSE AROUND HER BROKEN NECK.

Lorraine gasps!! In a frenzy of motion, she drops the rope and recoils backwards INTO THE TOY SHELF, THEN --

CRACK! SHE BUSTS RIGHT THROUGH THE DECAYED FLOOR. Ed screams out to her as she crashes through the floor --

ED
LORRAINE!

It's a tight fit, but Ed squeezes his body through the hatch and halfway down the hole that Lorraine has created. His arm's stretching out to her -- but she's too far down.

LORRAINE
Ed, help me, I'm slipping!

CONTINUED: (2)

ED
Hang on! Give me your hand.

He tries to reach her, but she's just beyond his grasp --

CRASH! LORRAINE'S BODY DROPS BETWEEN THE WALLS.

ED
LORRAAAIIINEEE!!!

It's a rocket ride down, through splintering wood -- she hits the bottom with so much force the impact CRASHES HER OUT THROUGH SOME FEEBLE DRYWALL, and into:

INT. CELLAR - CONTINUOUS ACTION

Where she ends up UNDERNEATH THE WORKBENCH. As the dust settles, Lorraine stirs. She's covered in cuts and pain. Her flashlight nearby gives off the only light in this tomb. The music box landed close-by.

INT. PERRON HOUSE - SAME TIME

Ed races around the house -- thumping on the walls, trying to determine where Lorraine is.

ED
LORRAINE!!!

INT. CELLAR - SAME

Lorraine's sabers the darkness with the flashlight. There's something else down here with her -- she can hear RASPY SOBBING, WHIMPERING. She searches, but can't find the source. The music box by her feet gives her an idea. She opens the lid, turns the handle, and as the music plays, ANGLES THE SPINNING MIRROR around the dark basement -- until the music stops --

-- IN THE MIRROR'S REFLECTION -- SHE SEES THE PALE FACE OF THE OBESE WOMAN SITTING ON THE FLOOR, facing away. BLOODY KNITTING NEEDLES in her hands. Her child, RORY, is in her lap -- dead. She rocks him back and forth.

Ed's panicked calls for her catches Lorraine's attention for a brief moment, and when she looks back into the mirror, the Obese woman and Rory aren't there.

She searches the room with the mirror; a slow pan to the right, then the left -- they're gone.

CONTINUED:

When Lorraine lowers the music box, THE OBESE WOMAN'S FACE IS RIGHT IN FRONT OF HER! Tear-streaked and mascara running -- her face looks like it's melting.

OBESE WOMAN
She made me do it.

INT. CELLAR - SAME TIME

The Obese Woman stops her sobbing abruptly -- she hears something O.S. Her eyes grow big as they slowly shift -- then her head turns to follow. She sees something. Lets out a big gasp of pure horror.

Lorraine follows the woman's gaze -- but sees nothing. Lorraine snaps back. The Obese Woman is gone.

THE STRAINING NOISES OF a ROPE AND BEAM cut the silence. Lorraine can't see anything, but knows it's coming from above.

She starts to scurry out from under the workbench, when SUDDENLY -- A PAIR OF DANGLING FEET DROPS INTO VIEW, RIGHT IN FRONT OF HER FACE -- giving her the fright of her life -- pushing her further back under the workbench.

Her back smacks into the wall -- THEN THE DANGLING FEET SLOWLY TURN TO FACE HER -- AND START TO FLOAT TOWARD HER!

Ed's calls for Lorraine are now LOUDER -- he's closer. Lorraine screams for him as she SCRAMBLES OUT from under the workbench. A HAND GRABS HER NECK FROM ABOVE, snagging the LOCKET, the necklace breaks.

The door bursts open -- Ed comes barreling down, running into Lorraine.

ED
Lorraine -- I got you!

Lorraine is whipping around -- searching for the witch. No sign of the entity. Ed drags her up the stairs.

LORRAINE
(hysterically)
ED -- Ed -- I saw the witch! I know what she did!

INT. HALLWAY - RIGHT AFTER

Carolyn, Roger and Drew are gathered in the hallway. Brad is filming as Ed and Lorraine scramble out.

CONTINUED:

ED
Lorraine, it's okay -- calm down --

LORRAINE
Ed -- you don't get it! She possessed the mother to kill the child -- that's what she does!

They look horrified. Lorraine points to Carolyn.

LORRAINE
She visits Carolyn every night -- that's what her bruise marks are! *She's feeding off of her!*

Carolyn is floored. It hits her right in the gut.

INT. LIVING ROOM - SAME TIME

The CROSSES that Ed had placed around the house begin to VIBRATE, then topple. Christine's (13) eyes go wide, as she sees NANCY'S (15) LONG HAIR LIFTING ON ITS OWN.

CHRISTINE (13)
Uhh, Nancy???

By the time Nancy (15) realizes -- HER HAIR SUDDENLY SNAPS TAUT AND SHE'S YANKED RIGHT OUT OF FRAME -- BY A GREAT UNSEEN FORCE!

NANCY (15) IS THROWN HALFWAY ACROSS THE ROOM AND SMASHES INTO A COFFEE TABLE, splintering wood everywhere. She's wildly snaking all over the floor, pulled by her hair -- screaming. Her sisters cry in horror.

Everyone charges into the room. Brad grabs onto Nancy (15), enveloping her body with his, but whatever has the hold on her is strong enough to throw them both around. Drew grabs the Bolex and continues filming.

Ed and Roger join the tussle. Three grown men are no match for this malevolent force. The strain on Nancy's hair looks like she's about to be scalped, until --

WHOOSH! A PAIR OF SCISSORS SLICES RIGHT THROUGH IT, releasing all tension. The struggle instantly stops. Standing over everyone is Lorraine with the scissors.

Roger and Carolyn immediately pull Nancy into their arms. Ed looks to Drew --

ED
Did you get any of that?

CONTINUED:

DREW
Holy shit. Fuck. Yeah.

ED
We got what we need. Everyone -- out.

SMASH CUT TO:

EXT. PERRON HOUSE - DAWN

Everyone is shoving the bare essentials into their respective vehicles. The Perron girls are already sitting inside, ready to go. Roger is with Ed and Lorraine.

ED
We'll get the footage developed and get it over to Father Jordon, he's our liaison with the Church. I imagine we'll get a pretty fast response.

Roger nods appreciatively, shakes Ed's hand.

ED
Drew's going to keep an eye you guys until we get back -- so if you need anything, just ask him.

ROGER
Okay, thanks.

Lorraine catches a glimpse of Carolyn in the distance, walking off into the woods -- where's she going?

EXT. WOODS - RIGHT AFTER

Lorraine follows an old dirt path overgrown with branches and weeds. Carolyn stands in a small clearing.

LORRAINE
Carolyn...?

Carolyn doesn't turn around. Lorraine slowly approaches.

LORRAINE
Are you okay? What are you doing?

Carolyn slowly swivels her head to Lorraine --

CAROLYN
Nothing -- I should get going.

(CONTINUED)

CONTINUED:

Carolyn walks away leaving Lorraine a little dumbfounded. She sees what Carolyn was staring at --

AN OLD CEMETERY shrouded with grass and weeds. Forty tombstones -- broken, toppled, worn. A name on one of them catches her attention: BATHSHEBA.

Dead leaves skitter across the graves. Lorraine sees something protruding from another grave nearby. It's a child's hand, half covered with dirt and leaves. More leaves blow away, revealing porcelain, dead flesh:

IT'S HER DAUGHTER, JUDY. THE LOCKET GRASPED IN HER HAND!

Then -- the exposed white skin begins to grey, and turns into ashes -- along with the locket grasped in her hand. She crumbles away in the breeze.

SMASH CUT TO:

EXT. PERRON HOUSE - RIGHT AFTER

Tree branches whip at a panicked Lorraine as she scrambles out of the woods and runs right into Ed --

LORRAINE
Something's happened to Judy --

ED
What?? Lorraine!

Lorraine barrels through the front door. Ed chases after her into the house.

ED
Lorraine -- wait!!

INT. HOUSE - KITCHEN - RIGHT AFTER

Lorraine dashes into the kitchen. Grabs the phone, and frantically dials. Breathlessly into phone:

LORRAINE
(into phone)
Mom, it's me. Is Judy okay?
(listens)
Can you go check on her, *please*.
(listens; irritated)
Damnit! Just check -- *please*.

ED
Are you going to tell me what's going on?

(CONTINUED)

CONTINUED:

LORRAINE
It was Judy.

ED
What do you mean?

Georgiana's voice comes back on the phone. Lorraine listens, then -- her body relaxes slightly.

LORRAINE
Thank God. I'm sorry -- I didn't mean to scare you like that.
(listens)
I'll explain later, okay.

Lorraine slowly hangs up.

ED
What the hell's going on?

Lorraine looks to him, troubled. Tears cascading.

LORRAINE
(nervous, wracked)
I saw Judy buried in the ground out there -- she was holding the locket.

ED
What??

LORRAINE
It was some kind of warning, I just know it.

ED
You've got to stop.

LORRAINE
(snaps)
Stop what?

ED
This! You're letting her into your head. You know better.

He pulls her into an embrace -- gentle, sympathetic.

ED
You can't give her any more strength than she already has.

Lorraine gives the slightest of nods, knowing he's right.

DISSOLVE TO:

EXT. MOTEL - DAY

The Perrons arrive at a cheap roach motel with Drew in his van right behind them. Everyone looks soul-weary and physically drained as they climb out.

DISSOLVE TO:

EXT. CATHOLIC CHURCH - DAY

Ed parks in front of a very large, impressive church.

INT. CHURCH - FATHER JORDON'S OFFICE - DAY

FILM PLAYBACK:

THE LAST FEW SECONDS WITH CHRISTINE (13) thrashing about the floor, just as she gets her hair cut by Lorraine.

Ed and Lorraine are sitting down with Father Jordon at his desk. He turns off a projector. He's stunned.

He then starts flipping through the blurry, still photos: Cindy (10) sleepwalking at the base of the stairs; Cindy (10) on the stairs, walking with the ghostly Rory; in Andrea's room, the armoire wide opened and a hand is reaching out to pull Cindy (10) in...

FATHER JORDON
(gravely)
You weren't kidding.
(thinking)
It's a little complicated because the kids aren't baptized and the family doesn't belong to the church, so the approval has to come directly from the Vatican. It will take some time, but I'll push for it myself.

ED
As long as we get it done. Thank you.

LORRAINE
Yes, thank you, Father.

INT. WARREN HOUSE - JUDY'S ROOM - NIGHT

Moonlight washes a soft hue over Judy asleep in her bed. Her MATCHING NECKLACE, that's been draped over a lamp shade next to her, starts to swing slightly.

Judy awakens to a SOFT WHISPER:

LORRAINE (O.S.)
... Judy.

JUDY
(groggy)
Mommy...?

No answer. A shadow slinks past her open bedroom door. Judy gets out of bed. Walks by a clock that reads 3:15. Looks out into the hallway -- no one's there.

Then THE CREAKING OF A DOOR DOWNSTAIRS, pulls her attention.

She continues past a guest room where Georgiana is sound asleep, and heads down the stairs.

INT. HALLWAY - CONTINUOUS ACTION

Judy walks in. She immediately covers her nose from a foul stench. Notices that the door to the Artifacts room is wide open. Heads for it.

JUDY
Mommy...? Daddy?

She stops at the doorway and looks in, listening. Broken shards of glass are on the floor, by the Annabelle case -- we can't quite see if the doll's inside or not.

The thick stillness of silence is interrupted by the SUDDEN CREAKING OF THE ROCKING CHAIR IN THE STUDY. SLOW. METHODICAL. Judy turns and heads to the study.

INT. STUDY - CONTINUOUS ACTION

A few steps in -- she sees the profile of a woman in a white nightgown, her face lost in shadow -- sitting in the rocker BRAIDING A CHILD'S HAIR, who is on her lap. The child turns to Judy, and in the partial light, we see its not a kid -- it's Annabelle doll.

ANNABELLE DOLL (V.O.)
"You look very pretty".

CONTINUED:

Judy SCREAMS as she pivots to get out of there, but the POCKET DOORS SLAM shut in her face, blocking her escape.

INT. GORGIANA'S ROOM UPSTAIRS - SAME TIME

Judy's SCREAMS jolt Georgiana awake. She scrambles out of bed.

EXT. FRONT OF WARREN HOUSE - NIGHT

Ed pulls up in the driveway. Parks. As he and Lorraine get out, her body immediately tenses.

LORRAINE
Something's wrong.

She takes off running.

INT. STUDY - SAME TIME

JUDY POUNDS ON THE DOORS, SCREAMING! She looks over her shoulder to see that the rocking chair is empty, but still doing that slow, methodical teeter.

As Ed and Lorraine charge through the front door they're hit by the foul stench and --

GEORGIANA (O.S.)
(screaming)
JUDY! LET ME IN!

O.S. JUDY'S HIGH-PITCHED SQUEALS ECHO THROUGH THE HOUSE.

JUDY (O.S.)
I CAN'T! HELP ME!!

Ed and Lorraine race down the hall to see Georgiana trying to get the pocket door's open.

GEORGIANNA
Judy's in there!

Ed pulls on the handles, but they won't budge.

LORRAINE
HURRY, ED! HURRY!

Judy, who's crying hysterically, throws a desperate look over her shoulder. As the empty rocking-chair slowly pivots toward her --

CONTINUED:

-- Ed manages to yank the doors apart -- Judy collapses out into Lorraine's arms, who swings her out of harm's way just as the rocking-chair hurls out of the room with great force, smashing into the far wall.

JUDY
Someone was in the chair with Annabelle!

INT. ARTIFACT ROOM - CONTINUOUS ACTION

Ed darts into the artifact room, checking. Annabelle is safely locked away in her case. Everything looks normal. He grabs a bible.

INT. WARREN KITCHEN - RIGHT AFTER

Ed joins his family, seated in the kitchen -- immediately reciting from the bible:

ED
'But the Lord is faithful, and He will strengthen and protect you from the evil one.'

He keeps repeating that passage, until finally --

GEORGIANNA
That smell -- it's gone now.

CUT TO:

EXT. MOTEL - NIGHT

Drew's headlights sweep across a motel room as he pulls into a parking space. Roger jumps out with a bag of groceries. The ROOM'S DOOR WHIPS OPEN and out scurries Andrea (18), Nancy (15) and Christine (13), panicking.

INT. KITCHEN - RIGHT AFTER

Ed's unsettled as he comes in with a very distraught Lorraine trailing behind.

LORRAINE
This is all my fault --

ED
When you let her in your head, you let her into our lives -- our house.

(CONTINUED)

CONTINUED:

LORRAINE
I'm so sorry --

The phone rings. Lorraine pales.

LORRAINE
Oh God -- Carolyn...

Ed answers the phone.

ED
Hello?

Roger's panicked voice fills the earpiece.

ROGER (V.O.)
Something's going on with Carolyn. She's taken off with Cindy and April.

ED
Roger, calm down.

ROGER (V.O.)
I'm not going to fucking calm down. Andrea was here -- she said Carolyn took Cindy and April. She was terrified -- she said her breath smelled like rotting meat.

LORRAINE
She's taken them to the house! She's going to sacrifice them!

ED
Roger -- you've got to get to the house now! We'll meet you there.

DISSOLVE TO:

EXT. MOTEL - PARKING - RIGHT AFTER

The Perron girls stand in the room's doorway, watching Roger and Drew speed out of the parking lot in the van.

DISSOLVE TO:

INT. WARREN HOUSE - KITCHEN - NIGHT

Ed grabs his keys, sprinting for the door.

LORRAINE
I'm going with you.

(CONTINUED)

CONTINUED:

ED
No way, you're too involved.

Lorraine reaches out and stops him.

LORRAINE
(direct)
I made a mistake that won't happen again, but that family needs me now more than ever. I'm going.

The look on Lorraine's face leaves no doubt for Ed that she's back on track. He nods.

DISSOLVE TO:

INT. PERRON CAR - NIGHT

Carolyn is driving. She seems distant, not herself at all. April (8) and Cindy (10) are in the back. Scared.

CINDY (10)
Where are we going, Mom?

No answer. Cindy sees a partial view of her mother's face. There's something very wrong with her.

EXT. HIGHWAY - CLOSEUP ON POLICE CRUISER LIGHTS - NIGHT

FLASHING.

Ed and Lorraine's car is being escorted by Brad Levy in his cruiser.

TIME CUT TO:

EXT. PERRON HOUSE - LATER

The Plymouth and Cruiser skid to dusty stops next to the Perron's station wagon and Drew's van. Ed and Lorraine scramble out and run to the porch. All the cars' headlights are left on, blasting at the house.

Ed tries the door handle -- it won't budge. He pounds against it with his shoulder. No luck.

CH--CHK! Shotgun cocking. Ed and Lorraine dart out of the way --

BOOM -- Brad blows the door open with a twelve-gauge.

INT. HOUSE - HALLWAY - CONTINUOUS ACTION

Ed, Lorraine and Brad pour into the house. Roger's voice echoes from the cellar.

ROGER (O.S.)
Carolyn -- please -- let her go!!

Ed races down the hallway to the cellar with Brad and Lorraine right behind him --

INT. CELLAR - CONTINUOUS ACTION

Drew struggles to pry Carolyn's arm free from around Cindy's (10) neck, which she has in a death grip, while Roger wrestles her other arm, GRASPING THE KNITTING NEEDLES. Her strength is inhuman.

ROGER
Carolyn, please -- stop!

Ed immediately throws himself into the mix, trying to free the needles out of her hand.

Brad sets the shotgun aside and joins in, prying Carolyn's arm back enough for Drew, Roger and Ed to finally free a very distraught Cindy (10) from her grasp.

ED
(re: Carolyn)
We have to get her to the car.

BRAD
And bring her where?

ED
To the church.

A sudden wave of panic washes over Roger --

ROGER
Wait, where's April? She was down here.

INT. PERRON HOUSE - DOWNSTAIRS HALLWAY - RIGHT AFTER

The guys carry a WRITHING and SCREAMING Carolyn toward the front door. Lorraine leads the charge.

Roger is stealing glances into the rooms as they pass.

ROGER
APRIL! APRIL!!!

CONTINUED:

ED
(to Drew)
Get Cindy into the car and find April.

Drew races Cindy (10) out of the house.

Just as the guys try to drag Carolyn out the front door, SHE SCREAMS IN AGONIZING PAIN AS HER SKIN BEGINS TO SMOLDER AND BLISTER. Lorraine realizes --

LORRAINE
She won't let her leave the house!

ROGER
What do you mean?

LORRAINE
If we take her out -- the Witch will kill her.

A DARK, BRUISED RING APPEARS AROUND CAROLYN'S NECK.

At that moment, Carolyn is RIPPED from their grasp by an unseen force, and literally pulled back down the hallway.

CAROLYN
Rogerrrr -- help meeee --

ROGER
Carolyn!

Roger chases after Carolyn, as she fights the drag, digging her nails into the floor.

LORRAINE'S POV

Carolyn's neck has A NOOSE around it, tied to a thick rope, pulling her back down into the cellar.

EXT. STATION WAGON - SAME TIME

Drew ushers Cindy (10) into the car --

DREW
Lock all the doors, and stay in here -- no matter what!

Cindy (10) nods profusely, terrified.

INT. CELLAR - RIGHT AFTER

The group descends and to their horror, SEES CAROLYN GETTING TOSSED FROM ONE SIDE OF THE ROOM TO THE OTHER -- SMASHING INTO THINGS, TOPPLING FURNITURE.

The three men grapple Carolyn to the ground, piling on top. Carolyn SCREECHES and takes a massive bite out of Brad's cheek. He screams in pain, grabbing his face, blood spurting. Lorraine rips a large, dirty sheet off a shelf -- muzzles Carolyn's head and body. They wrestle her into a chair. Ed spots HANDCUFFS on Brad's belt -- rips them off, and cuffs Carolyn to the arm of the chair. Lorraine disappears up the cellar stairs as they tie a rope around Carolyn's other arm and body.

INT. HOUSE HALLWAY - CONTINUOUS ACTION

Drew is just heading up the stairs to the second level as Lorraine comes out of the cellar --

DREW
(calling out)
APRIL!

INT. CELLAR - RIGHT AFTER

Lorraine comes back down the stairs just as the guys are finishing tieing Carolyn to the chair. She goes up to Ed, who sees a bible in her hand.

LORRAINE
You're going to have to perform the exorcism.

ED
What -- I can't!

LORRAINE
You have to -- if you don't, this Witch is going to kill her.

ED
I'm not trained for this, Lorraine.

LORRAINE
I know, but you've seen it done dozens of times.

ED
That doesn't make me qualified. I'm not ordained.

(CONTINUED)

CONTINUED:

LORRAINE
But you have the strength and knowledge of the scriptures. Ed, the Lord recognizes faith far more than he does training and education. You have him on your side.

Ed struggles emotionally. He looks to Carolyn and sees her thrashing about in her chair, mummified in the sheet. He knows his wife is right. Lorraine grabs his face, looking him in the eyes --

LORRAINE
I believe in you. You can do this.

Lorraine extracts a vial of holy water from her pocket -- offers it with the bible. He slowly takes them.

INT. PERRON HOUSE - MASTER BEDROOM - SAME TIME

Drew looks under the bed. No sign of April (8). He quickly moves to the closet and whips open the door. Not there either. He checks the other rooms.

INT. CELLAR - SAME TIME

Ed flips through the Bible looking for a specific place -- he seems a little lost, then finds it. Dips his finger into the vial. Crosses himself.

ED
My Lord, you are all powerful, you are God, you are our Father --

Carolyn instantly arches her back, almost rocking the chair over. Lorraine and Roger steady her. Lorraine recites the Lord's prayer, over which --

ED
I beg you, Lord, through the intercession and help of the arch angels Michael, Rafael and Gabriel, for the deliverance of our sister who is enslaved by the harbinger of death.
(from the Bible)
Imponat extreman parte stolae ejus.

CONTINUED:

Ed flicks holy water on Carolyn. A GUTTURAL SCREAM bellows from her mouth, STARTLING ED, WHOSE NERVOUS HAND DROPS THE VIAL. IT SHATTERS.

The workbench starts to VIBRATE with growing intensity.

FROM UPSTAIRS -- a THUD; like something hitting a wall. Everyone gazes up. Another THUD -- louder this time.

INT. PERRON HOUSE - STAIRS

Drew's pace slows with trepidation as he descends, unsure of the repeated "THUDS" he's hearing.

INT. LIVING ROOM - RIGHT AFTER

Drew comes into the living room where he sees something moving rapidly RIGHT AT A WINDOW -- then the glass cracks! A BIRD HAS FLOWN INTO IT.

He does a 360-pivot, as more birds hit the house from every direction. His attention finally lands on the closest window -- A RAVEN CRASHES INTO IT and gets stuck in the glass, flapping wildly in its death throes.

EXT. PERRON HOUSE - CONTINUOUS ACTION

Cindy (10) cowers into a tight ball as the car is pummeled; a symphony of flapping wings, shattering glass and Cindy's hysterical screams.

WE DOLLY AROUND THE ENTIRE HOUSE, witnessing this unholy phenomenon -- ZOOMING IN ON a small cellar window, as a black bird crashes through it --

INT. PERRON HOUSE - CELLAR - CONTINUOUS ACTION

Glass sprays everywhere. The dead bird hits the dangling light-bulb, coating it with blood, before landing in the middle of the exorcism, jolting everyone.

The blood-covered bulb swings wildly back and forth, tinting the cellar in a red hue, while plunging in and out of darkness.

Ed, terrified beyond words, continues.

CONTINUED:

ED
Sanctissima vero Eucharistia super caput obssessi, aut aliter ejus corpori ne admoveatur, ob irreverentia periculum.

Carolyn thrashes maniacally under the sheet she's wrapped in.

ED
Hold her still --

Lorraine, Brad and Roger steady her in the chair.

INT. LIVING ROOM - CONTINUOUS ACTION

Drew scrambles to his feet --

DREW
C'mon April, where are you!

A FAINT AND MUFFLED CRY slithers from the kitchen.

DREW
April??

INT. KITCHEN - CONTINUOUS ACTION

Drew ducks into the kitchen, hearing it again. He checks in the pantry cupboard -- under the kitchen table --

Then -- realizes it's seeping up through the wood floor. He drops to his knees puts his ear against it.

DREW
April, are you under here?

He hears the muffled cry again.

Drew grabs the POKER FROM THE FIREPLACE, pushes the table aside and begins hammering away at the floor.

INT. CELLAR - CONTINUOUS ACTION

The light is still swaying. The planks on the cellar walls bulge.

ED
Sanctissima vero Eucharistia super caput obssessi -

CONTINUED:

WIND gushes in from the broken window -- fluttering the pages of Ed's Bible, making him lose his place.

Carolyn twists in agony, like she's dying. Ed looks to Lorraine -- he needs help. His confidence is sapping.

LORRAINE
Fight it, Carolyn! Don't let her take you!

Roger is sick to his stomach -- snaps to Ed.

ROGER
You're killing her! Stop it!

LORRAINE
No -- he can't --

Ed finds his place in the Bible.

ED
Nos eriperes de potestate diaboli.

Carolyn cries to her husband --

CAROLYN
Roger -- help meeee --

Carolyn coughs, exploding blood onto the inside of the sheet. Roger grabs Ed, shoving him. Toppling furniture.

ROGER
Ed -- stop it -- please!! You said yourself, you can't do this --

Ed hyperventilates -- deeply conflicted. Lorraine leaves Carolyn to intervene.

LORRAINE
Roger -- understand this -- we're now fighting for her soul!

It sinks in for Roger -- he breaks down, weeping.

The sheet across Carolyn's face rips on its own, revealing -- not Carolyn, but THE WITCH! Her face is pure grotesqueness, her howl is from the depths of Hell. Black bile spews from her mouth.

Horrified and repulsed, everyone takes a step back.

Her body becomes unnaturally rigid. The chair slowly lifts off the ground. Everyone stares in silent-awe.

LORRAINE'S POV

CONTINUED: (2)

She sees the NOOSE squeezing tightly around the mummified neck, pulling Carolyn up.

BACK TO SCENE

SUDDENLY THE CHAIR, WITH CAROLYN, FLIPS OVER UPSIDE DOWN AND SHOOTS STRAIGHT UP -- THE LEGS SLAMMING AGAINST THE CEILING.

ED
Ab omni hoste visibili et invisibili et ubique in hoc saeculo liberetur --

CAROLYN DROPS TO THE FLOOR -- THE CHAIR BUSTING APART ON IMPACT AND SHE GOES SPRAWLING. Her bondage comes off. Ed, Lorraine, Brad and Roger scramble to assist her.

A SCRAPING SOUND. Lorraine and Roger look -- see A BIG SHELVING-UNIT ROCKET ACROSS THE FLOOR RIGHT AT ED!

LORRAINE
Ed, look out!

Ed turns around -- sees -- barely leaps out of the way.

Carolyn sits up, cackling with mischief.

ED
Don't let her up!

Lorraine, Roger and Brad latch onto her. Struggling.

LORRAINE
(to Roger)
We need more fight from Carolyn -- talk to her! Remind her of your daughters, what you have together.

Roger kneels in front of her -- pleading his heart out.

ROGER
Carolyn, please -- don't let her do this to you. The girls and I need you. Come back to us --

For the first time, a flicker of recognition crosses Carolyn's face. The malevolence subsides.

CAROLYN
Roger -- I'm sorry --
(crying)
She won't let me go --

CONTINUED: (3)

The distinct COCKING SOUND OF THE SHOTGUN pulls their attention. They look over to see Brad's propped up shotgun vibrating slightly, then topples -- THE BARREL AIMED RIGHT AT ED --

BRAD launches into Ed, taking him out of the way -- AS THE BLAST BLOWS A HOLE right where Ed's head was.

SMASH CUT TO

INT. KITCHEN - SAME TIME

ON DREW reacting to the gunshot as he looks down into the small hole he's just busted through the floor. He can see April's (8), cowering in a corner.

INT. CELLAR - SAME TIME

As Brad and Ed pick themselves off the ground --

DREW O.S.
I found April! She's under the house!!

ON CAROLYN -- the Witch is back. And with it, a BURST OF ENERGY. Carolyn smashes everyone out of her way -- retrieves the knitting-needle and spider-crawls through the hole under the workbench. Everyone's horrified.

LORRAINE
STOP HER!

Ed grabs the flashlight from the workbench that Lorraine had earlier and squeezes in after the witch.

INT. CRAWL SPACE - CONTINUOUS ACTION

Ed searches the darkness looking for the witch. It's tight. Cramped. The ground slopes up dramatically into the crawl space. Dust has kicked up.

Ed's light finds her crawling UPSIDE DOWN on the floorboards above, heading toward a small gap in the foundation that separates another part of the house, but there's no way she'll fit through it. She's trapped.

The three men scramble after her.

Carolyn gets to the gap. For a brief moment it looks like the men are going to get her, but then Carolyn, who now appears as the witch, CONTORTS HER BODY in a way that's not humanly possible, and squeezes through.

(CONTINUED)

CONTINUED:

Ed's heart sinks. Helpless to stop the inevitable.

A hysterical April has no where to go as the witch descends on her like some wild beast, grabbing her with one hand and raising the knitting needle with the other --

ROGER
Nooo!!! Carolyn -- don't!!!

SUDDENLY LORRAINE'S HAND SHOOTS DOWN THROUGH THE HOLE ABOVE, palming the top of the witch's head.

LORRAINE
Carolyn no! Fight this! Remember what you showed me -- the day you said *you would never forget* --

Lorraine uses her clairvoyancy to project the vision she got from Carolyn earlier on. Carolyn's memory from the family photo.

CUT TO:

FLASHBACK - THROUGH THE VIEW-FINDER OF A CAMERA

The Perrons are gathered on a clifftop, against a perfect blue sky and the gleaming ocean behind them.

LORRAINE (V.O.)
You said they meant the world to you.

Carolyn looks so happy -- consumed by her love for her family.

BACK TO SCENE (PRESENT)

Carolyn's rapid-breathing slows down. She sees her own memory. Tears roll down her cheeks.

LORRAINE
This is what you'll be leaving behind...

FINALLY SOMETHING CHANGES IN CAROLYN -- HER EYES SEEM CLEARER -- HER SKIN IS LESS DEATHLY -- THE GRIP ON THE KNITTING NEEDLE LOOSENING.

CUT TO:

FLASHBACK - THROUGH THE VIEW-FINDER OF A CAMERA

The Perron family smiles for the photo. The camera snaps. The IMAGE FREEZES. It slowly burns bright, consuming everything. All the maelstrom of sound and chaos recede like a distant memory. In its place is a calm serenity.

FADE TO WHITE.

An eternity of white light...

FADE IN:

INT. PERRON HOUSE - MORNING (PRESENT)

THE CAMERA PUSHES SLOWLY OUT THE FRONT DOOR. The sun has risen. Silence. Peaceful.

IN SLOW MOTION, ABSENCE OF SOUND: Carolyn steps meekly across the threshold of the front door holding hands with Roger and April (8). EVERY ONE OF HER BRUISES DISAPPEARS. Cindy (10) is out front with Nancy (13), Christine (15) and Andrea (18), who have arrived in another police cruiser.

Carolyn makes eye contact with the girls. Tears of joy begin to flow as she hurries down the steps to greet her girls who are all running toward her.

EXT. PERRON HOUSE - CONTINUOUS ACTION

Ed, Lorraine, Drew and Brad step out. Exhausted. They look around. Dead birds everywhere. Busted windows. Broken shards of glass on the ground. Drew looks to Brad.

DREW
Did a *draft* do that to your face?

BRAD
(slightly amused)
I'll take a guy with a gun any day.

Lorraine takes a beat watching the Perrons reunite. She pulls Ed's arm around her warmly. Their eyes meet, she smiles --

LORRAINE
You did good.

(CONTINUED)

CONTINUED:

ED
No. You did.

Ed kisses Lorraine on the forehead.

ED
Still feel like quitting?

Lorraine doesn't answer -- her look of determination says it all. She turns back to the Perrons who are all locked in a full family embrace. FREEZE FRAME.

OVER WHICH WE SUPERIMPOSE:

SCROLL --

Since the exorcism, there has been no incidents. The house exchanged owners a few times after the Perrons sold it and relocated to North Carolina. It was at one time the ABC Day Care Center. And although the Warrens went on to investigate over four thousand more cases, it was almost a year to date after the Perron case that the Warrens were summoned to investigate a home in Long Island, where the horror they dealt with there, would make them famous. The place was called, Amityville.

CUT TO:

EXT. 112 OCEAN AVENUE (AMITYVILLE) - NIGHT

A large, Dutch Colonial house. A cacophony of horrific, demonic sounds and screaming emanate from within.

SMASH CUT TO:

INT. LUTZ HOUSE - BASEMENT

A young man (20s), is hurled across the basement like a rag doll, SLAMMING INTO shelves, crashing to the floor. Ed and Drew quickly move to his aid.

ED
Get him out of here.

Drew hastily ushers the man up a flight of stairs.

Lorraine steps INTO VIEW. LOOKS RIGHT INTO CAMERA, STARING AT US WITH UTTER FEAR.

(CONTINUED)

CONTINUED:

She moves CLOSER AND CLOSER, GROWING INTO A TIGHT CLOSEUP. Her face gets washed in red. Ed comes up behind her. Feels her fear --

ED
What do you see?

Lorraine trembles uncontrollably --

LORRAINE
Ed...

These frightened words barely escaping her lips:

LORRAINE
...This is the closest to Hell as I want to get.

THE END